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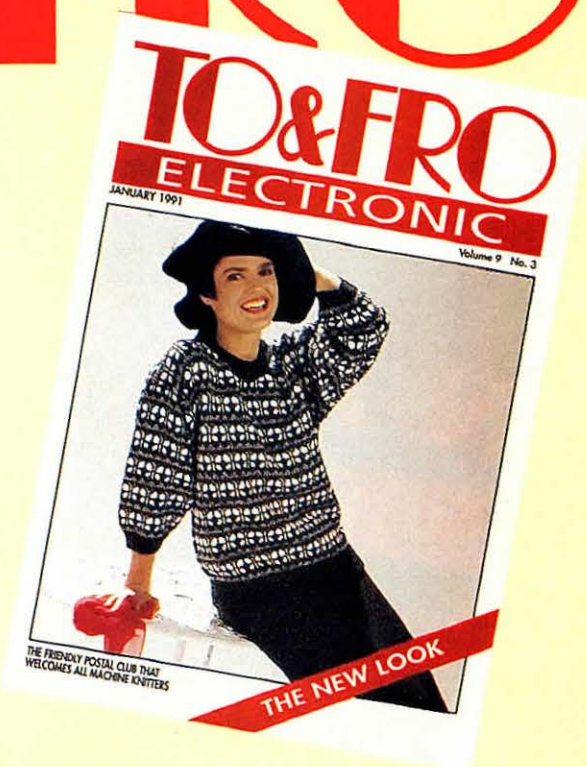


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Volume 6, No. 7
October 1991
ISSN 0269-9761

Dear Readers

We have a super issue for you this month with a wonderful double prize to go for in the competition, a great Freeline video offer and an, often requested, selection of patterns for men in our 16-page pull-out supplement, "Classics For Men".

This big, bumper issue with extra pages leaves plenty of room for your favourite features. Most will be of interest whatever machine you use but don't miss the latest article about your machine.

Oh Brother and Singer Special speak for themselves. Duomatic Update is for owners of Pfaff and Passap Duomatics. Simply Silver is our up-dated version of Knitmaster Corner and, for those Tinkering With A Toyota, we start a new series on the 858.

I'll leave you in peace to begin, knowing full well that you'll turn to the letters first - they're on page 36.

Sheila

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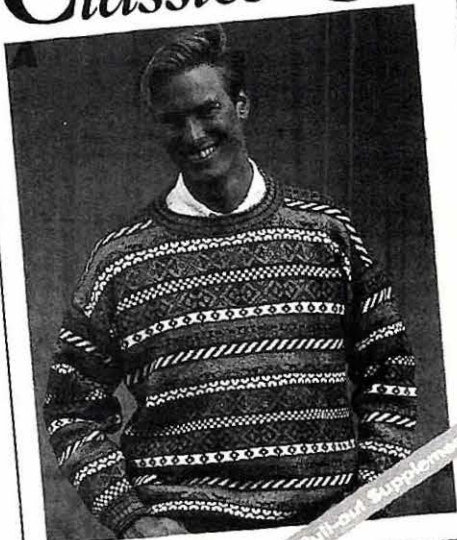
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SILVER
SK840+EC1
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FOR MEN Classics



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- B. **Classic crew neck**
Standard gauge machines
- C. **Classic cardigan**
Standard gauge machines
- D. **Classic V-neck**
Standard gauge machines
- E. **Classic Jacquard**
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You can write to Machine Knitting Monthly at the following address: 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
Our telephone number is (0628) 770289. Our fax number is (0628) 777335.

NEWS LINE

Fax or 'phone 0386 833489
your direct line to our News Editor

Keni Freeman

BODKINS YARN MARKET is now open at Dilton Road Farm, Standerswick, Nr. Frome, Somerset, tel: 0373 824252.

Anne Newman is the owner along with her partner. Anne has been a machine knitter for six years and she is not hoping to make a vast fortune from the venture, but to hopefully create a small craft environment. She is stocking lots of industrial yarn as well as Bramwell, Forsell and Bonnies Wools. There is mail order and a local delivery service for those within a twenty-five mile radius. For all visitors there is a free cup of tea or coffee and they are open each day except for Thursdays and Sundays.

Allen is the Guest Speaker and the price for the whole day is £15.00 which includes coffee and biscuits, buffet lunch, afternoon tea and cakes. Entry is by programme and to obtain yours please send £15.00 payable to P. Murphy, 51 West Hill, Sanderstead, S. Croydon, Surrey CR2 0SB. Further details can be obtained by telephoning Anne Kent on 081-657 5740, but remember places are limited.

This is your last chance to join the Co-Op Holidaycare Knitting Week at Sussex Beach Holiday Village, Bracklesham Bay, Nr. Chichester, Sussex. Organised by the Co-Op

HOT GOSSIP

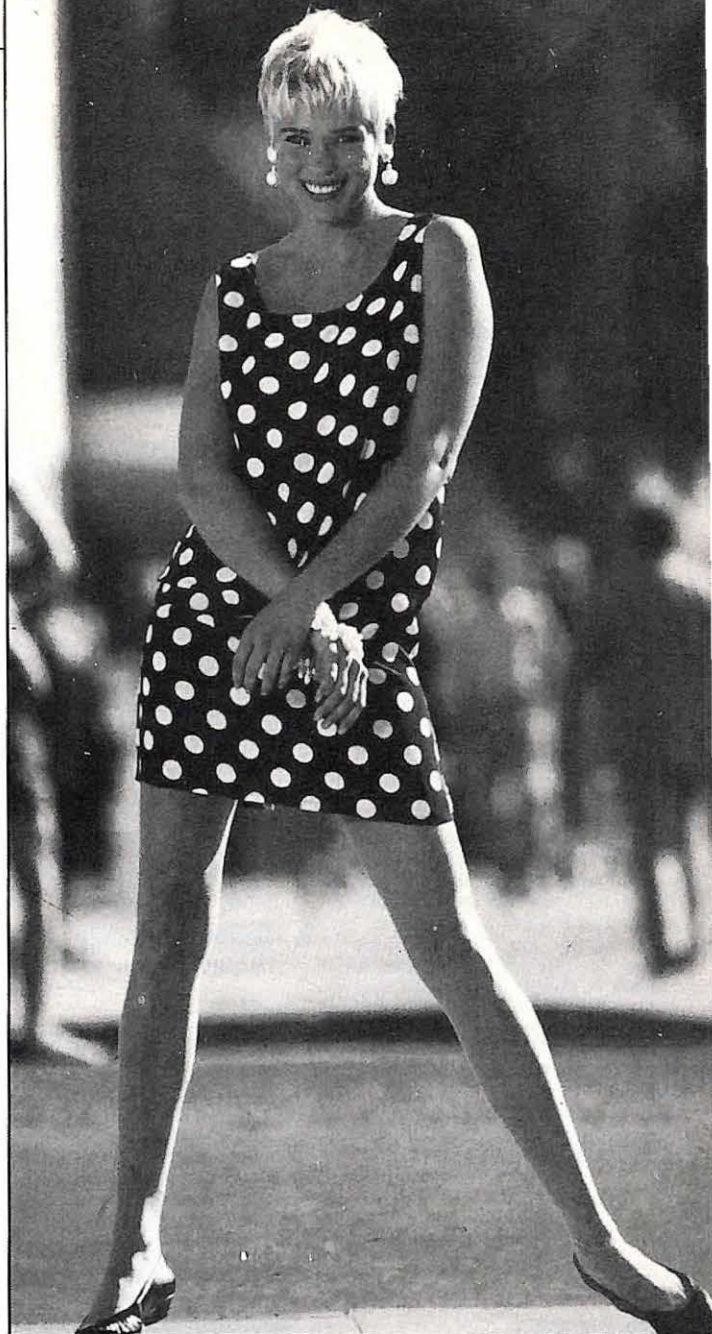
Anne Kent and Pauline Murphy are holding a Machine Knitter's Day in Sanderstead, Surrey, on Saturday 5th October from 10.00am through to 4.00pm. John

Holidaycare and now in its fourth year, this "week" has over the years provided machine knitters with tuition from top companies such as Brother, who are in attendance again this year with 940 electronic machines and tutors such as Diane Bennett and Pat Coulston. This year there are trips to Chichester and I believe Yarnarama. The prices for the week are very reasonable and based upon either half-board or self-catering, although all chalets have satellite television and the evening entertainment put on by the Yellow Coats is great fun.

Further details from Paul Thomson on 061-832 7890.

In October 1982 the Hastings Machine Knitting Club decided to hold a one-day Seminar mainly because most of the events for machine knitters were miles away from Hastings. With a keen interest in the craft from local members, it was felt that the need to see what was available in the way of yarns, publications and general information for knitters was frustrated by there not being local exhibitions. The support from exhibitors and knitters alike has ensured that this now annual event, staged over two days, is a must for local knitters.

This is a non-profit making event and to date it has enabled two local charities to benefit from over £25,000 raised from the



I see that the mini-skirt is trying yet again to make a come back. The Kays home shopping catalogue team have sent us photographs of three designs from their latest catalogue, all with skirts above the knee. The Special Collection is designed to bring you the best in fashion for the Autumn/Winter from Kays, but I love looking through catalogues just to get ideas! See what you think of the pics.

Seminars over the years.

I have the final information from the Hastings Machine Knitting Club regarding their 10th Anniversary event "Accent on Design" at Claverham Community College, Battle, East Sussex. As well as an exhibition, demonstrations and fashion shows, talks will be given this year by Jackie Marklew from Brother, John Allen and Nina Miklin, whilst there are Masterclasses by John Allen, Iris Bishop, Ann Brown, Wendy Fisher, Irene Krieger, Stanley Levy, Jackie Marklew, Gwen Merricks, Nina Miklin, Janet Nabney and myself. Places are now very limited so contact Carole Meek on 0424 892614 to make sure you have yours.

Metropolitan of The Pinfold, Poole, Nr. Nantwich, Cheshire GW5 6AL, have a Calendar of Events that at present runs right through to November. Joan Richards is running a series of courses that includes Double Jacquard and Cross Stitch Embroidery and there are Ann Brown Workshops. Also included are John Allen with Fabulous Fair Isle and Partial Knitting and Diane Bennet with Garter Carriage, Single and Double Bed Colour Changers and Linking Garments. For full details of the Metropolitan Calendar, send a SAE to Carol Hocknell at the above address she can provide you with full information of all the Metropolitan courses and Seminars and their costs.

ABBREVIATIONS

alt = alternate(lv)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ling)
dc = double crochet
dec = decrease(ling)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ling)
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ling)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

BOOKS AND PATTERNS

The **Serger Idea Book** as you might gather from the title is actually an American book now available in the United Kingdom. Priced at £13.50 it was written by Ann Hesse Price and edited by Pati Palmer. Published by the Chilton Book Company, it is being distributed in the United Kingdom by Gazelle Book Services of Lancaster.

As usual with American books, the design ideas are right up to date, but just in case you are not sure what the Americans mean by sergers, they are referring to our good old overlockers.

Featuring everything including the right choice of yarn and trouble-shooting, it takes you through using an overlocking stitch as a decorative edging to using it in swimwear. There is a very handy section especially for machine knitters and although some of the "Americanisms" are a bit strange, I found they were not a problem.

Great for those interested in cut and sew, perhaps it is one to make a note of for Christmas? The book should be available in your local shops and the ISBN No. is 0-935278-18-4.

For those of you interested in Floral Knitting you might like to know that this is in fact the title of a new book by Susan Duckworth and published by Century. Priced at £18.99 it contains 144 pages and 100 of these include full-colour photographs. There are over 20 original designs including Summer Season, Floral Geometrics, Cables and Flowers, Millefiori, Leaves and Berries and Flower Children. I am told that clear step-by-step instructions and charts ensure that anyone with a reasonable knitting skill can create their own designer sweaters from the book, but the inclusion of the all-important charts make it beneficial perhaps for machine knitters. Available from book shops and Century stockists as from the 24th October and, in case you need it, the ISBN No. is 0-7126-4692-2.

Mellors Munro market a selection of pattern books for machine knitters and two of their new releases include the **Drop Shoulder Basic Book** which features patterns in DK, 3 and 4-ply yarns and sizes ranging from 56 cm to 127 cm. The second book the **Set-In Sleeve Basic Book** again features basic patterns in DK, 3 and 4-ply yarns and ranges in sizes from 56 cm to 127 cm. Both books retail at around £2.50.

Two new books distributed by Mellors Munro are **Scottish Electronic Fun Knits**, by Elizabeth Long, which includes a selection of ten Scottish themes such as a piper and Mac Haggis, this book retails at around £3.99. The second book, **Electronic Fun Knits No.2** by Elizabeth Long features a selection of 16 popular patterns for children and is available for £4.25.

Further details about the books and stockist information can be obtained from Mellors Munro & Co. Ltd, 23 Main Street, Bradley, Skipton, N. Yorkshire BD20 9DG.

There have not been too many machine knitting books launched this Autumn by "big" book companies, so this is yet another hand knitting book, but again, it could fill you with inspiration, depending on what you are looking for. **The Original Annabel Fox** is published by Anaya Publishers in connection with Rowan Yarns and features 30 new knitwear designs from Annabel Fox.

There are designs for all the family, all with patterns and charts (where necessary) and the book has been organised into six themed sections - Animals, Flora and Fauna, Ornament, Stitchwork, Positive and Negative and Geometric. The designs come in a variety of textured plain, two-tone and vivid colour combinations using a wide range of shades from Rowan Yarns.

Priced at £19.99 **The Original Annabel Fox** is available from local book shops and the ISBN No. is 1854-70-0219.

JUNE COMPETITION RESULT

In June we had you star-gazing but the result of our competition had more to do with what was in our postbag than what was in the stars.

There may of course have been cosmic influences at work when we made the draw that would decide who was going to be over the moon or OUT OF THIS WORLD at the good news that they had won.

The only certainty is that Mrs C. Bradburn of Stoke-on-Trent and J. Baverstock of Littlehampton are the two lucky readers to receive an electric yarn twister from P.D.B. Engineering who were the sponsors of our star-gazing.

★ GOLD STAR ★ AWARD

A couple of months ago I mentioned an idea I'd had for a monthly **GOLD STAR** award for a dealer nominated by their customers. Many thanks to all who have written in so far, we are working through your pile of letters. If you would like to join in, we do not want to hear from the dealers themselves but if you have a local dealer who you feel should receive recognition for outstanding service or helpfulness beyond the "call of duty", please write in and let us know.

The first recipient of our **GOLD STAR** is Ruby's Knitting Centre of 38 Kingsway, Stoke-on-Trent, Staffordshire. Both Mrs S. Butterworth of Stone and Mrs Brownridge of Trentham have written in to nominate this dealer.

Mrs Butterworth says that Ruby has been wonderful to her since she bought her Pfaff machine and she is a fantastic person to everyone who enters her shop.

Mrs Brownridge says that the staff at Ruby's are always helpful, cheerful and willing to help in any way they can. There is always a cup of coffee and a smile, which is a real pick-me-up when you are shopping.

Ruby's is run by Ruby, her husband John and assistant Ray and I must agree with what both ladies say. I know Ruby and "family" well, having visited the shop and worked with them at exhibitions and so Ruby, John and "family" - the first Machine Knitting Monthly **GOLD STAR** goes to you.

Nina Miklin



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NEWS LINE

The Wendy House is a company that you might have seen at exhibitions, and remember for marketing motifs. However, I can tell you that they are not just specialists in appliqué designs but that they also supply a large variety of items, from lined designer jacket kits to buttons and designer packs which include motifs and matching buttons. They do have a large selection of appliques and they can offer a button matching service. The Wendy House is now open to knitting club visits, but you will need to arrange these



MACHINES AND ACCESSORIES

beforehand. There is a large full colour catalogue available which you can obtain by sending in £3.50 which includes post and packing. For further details you can write to The Wendy House, Berry Lane, Longridge, Preston PR3 3JA, or telephone 0772 783236.

In-Ex have let me know about several new products that they have introduced into their range. The 'A'-line Skirt Book costs just £5.95 and features six different patterns for use with the 'A'-line skirt steaming kit. The designs include weaving, tuck stitch, Fair Isle, shell hem and use of contrast colours with yarns from the Bramwell and Yeoman yarn ranges.

The In-Ex Tops Book costs £5.95 and features six patterns for tops to match the designs and yarns in the 'A'-line Skirt Book. It is intended to co-ordinate with some of the designs in the In-Ex Skirt Pattern Book for shadow pleated skirts, including dress pattern.

The Knitters Scissors costs £3.50 and are superior quality stainless steel scissors, just right for machine knitters.

Finally, the Fully Pleated Skirt "Add-on" costs £3.95 and is an accessory for use with the 'A'-line Skirt Steaming Kit, adapting it to steam a fully pleated skirt as well. The basic pattern is in sizes 10 to 20 and is knitted in 3-ply and 1-ply acrylic (Bramwell Duo Magic and Silky), which gives a lovely weight skirt for all occasions.

All these accessories are available from In-Ex Ltd, 35 White

Horse Road, Windsor, Berks SL4 4PJ. All prices to include post and packing.

Madeira Threads have recently launched a new product designed to help guarantee the best results in presentation of a piece of needlework.

The Needlework Finisher is an easy to apply water-based sealer that dries quickly, giving a strong, impermeable finish to prevent unravelling and fraying on the base fabric. Applied with a sponge or brush it will seal the back of the work and the front of the work can be coated for protection. It is available from Madeira stockists at a cost of around £5.12. I'm just thinking about whether we can use it on the back of knitwear to seal yarn ends? When I've tried it I will let you know.

YARNS

Sunbeam have added some new yarns to their collection. Elfin Baby DK and 4-ply is 60% Courtelle acrylic and 40% nylon yarn available on a 50g ball. Both the DK and 4-ply come in seven soft pastel shades and four multi shades with a white base. Other additions include Wool Rich, a machine washable 80% wool/20% nylon yarn with 22 shades in the DK range and 14 in the Chunky, both yarns are available on a 50g ball.

New colours for the Autumn from Sunbeam include Mulberry, Poppy, Juniper, Teal and Lake.

Freeline

Metropolitan was a name that many of us remember from the early days of machine knitting. As you know the company is now based in Poole, near Nantwich, Cheshire and is very much alive under different ownership but still one of the leading schools in machine knitting. Carol Hocknell is the lady making sure that the name of Metropolitan provides machine knitters with the best and gives daily lectures, demonstrations and lessons to many people, so she feels that she knows most of the problems which both newcomers and the more advanced knitter encounter. Following on from that she has recently sent us details about her new videos aimed at helping knitters through some of these problems.

An Introduction to Machine Knitting is obviously aimed at machine knitters new on the scene and is designed to take you through the basics.

The second video, Discovering Necklines, Pockets and Buttonholes is exactly what the title says, whilst the third video is all about Punchcard Patterning.

The aim of all three videos is to take a novice knitter through to

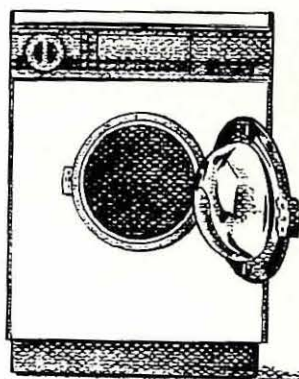
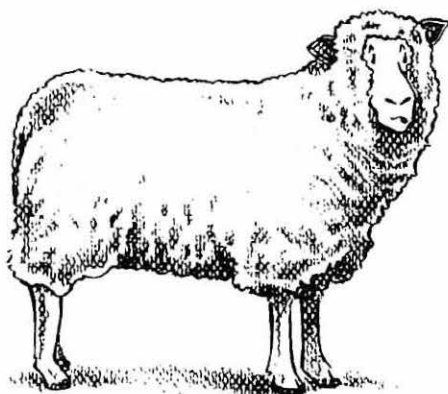
being a competent confident knitter within a short space of time. Priced at £15.95, I think they offer excellent value.

However, to help get our novice knitters on to the ladder, Metropolitan have kindly offered to let us have not just five copies of An Introduction to Machine Knitting but also five copies of Discovering Necklines, Pockets and Buttonholes as our Freeline offer this month. To take part in this super draw all you have to do is write in to us here at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR and enclose your name and address.

Write on the front of your envelope Freeline Video and then either Intro or Pockets, according to which video you would prefer. At the end of the month we will draw out five cards from each category and those ten knitters will be the lucky winners of our smashing Freeline Video Draw. It couldn't be easier, so send in those envelopes and you could be a Machine Knitting Monthly Freeline winner.



WOOL YOU CAN PUT IN THE WASH



Generally speaking, the more gentle the wool, the more gentle the wash.

Not any longer.

Now, Forsell have developed a 4-ply machine knitting wool, to complement their 2-ply range. And it's as durable as it is smooth.

A machine washable wool, 4-ply SUPERWASH is also 'tickle free' - eliminating

scratching and irritation.

Available in 20 attractive colours, this new range comes on 500g cones which are easily identified by the gold label - a mark of quality.

So, if your looking for a smooth operator which can take the rough, look no further than Forsell's Superwash.



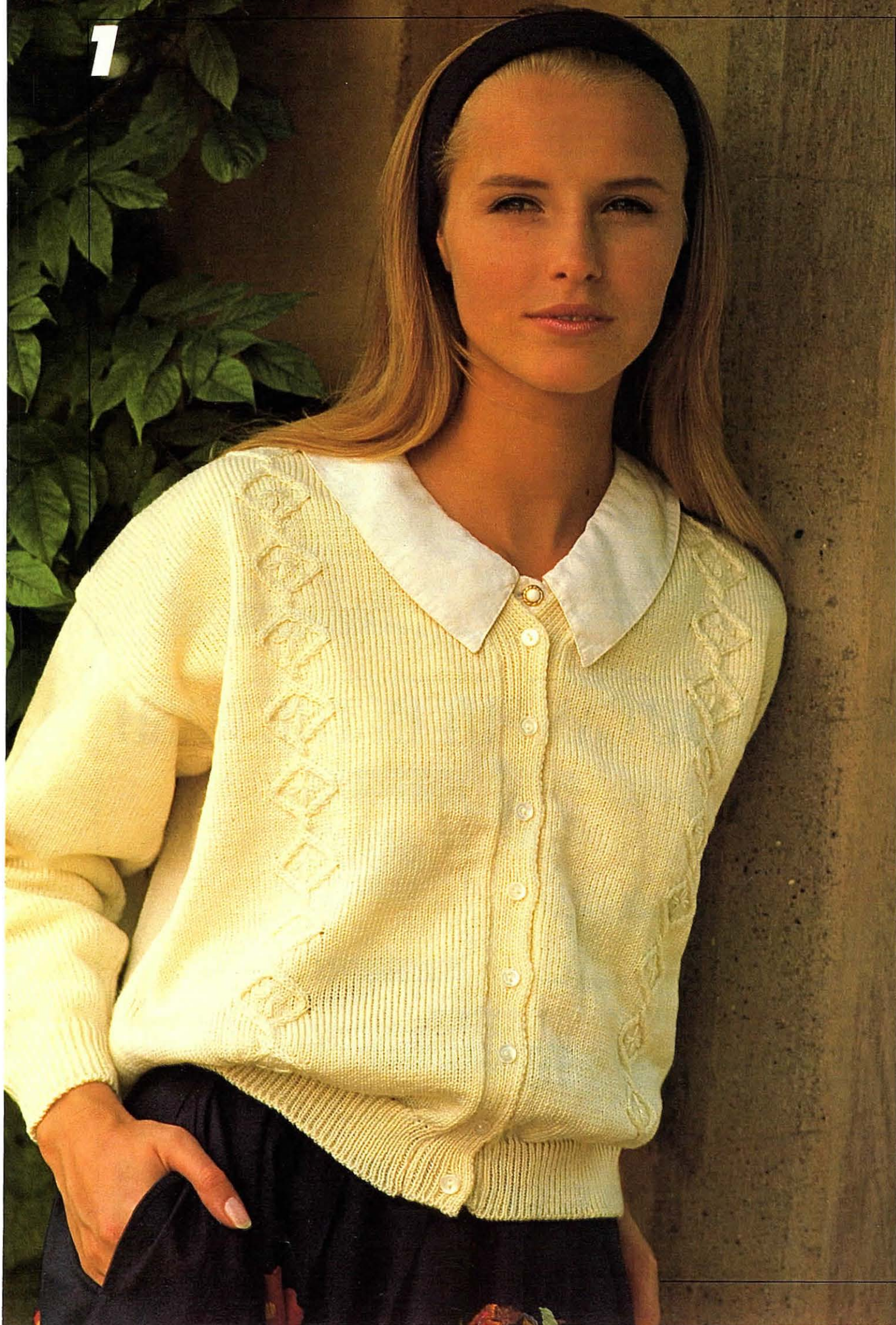
NEW 4 ply
SUPERWASH



Forsell

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1



1 CARDIGAN WITH FLOWERED CABLES

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Spectrum Vermont 4-ply Perlé.
1 [1, 1] x 500g cone in Cream (MY).
8 [9, 9] pearl buttons.

GARMENT WEIGHT

Finished garment in first size weighs 375g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 105 [114, 124] cm, 41 1/4 [45, 48 3/4] in.
Length to shoulder 56.5 [60.5, 62.5] cm, 22 1/4 [23 3/4, 24 1/2] in.
Sleeve seam 44 [46.5, 48] cm, 17 1/4 [18 1/4, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 43 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 77 [84, 91] Ns at left and right of centre 0 to WP. 154 [168, 182] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 24 rows. Transfer sts for st st *

MACHINES WITHOUT RIBBER

Push 76 [84, 91] Ns at left and 76 [83, 91] Ns at right of centre 0 to WP. 152 [167, 182] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MY, K 49 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

1ST SIZE

Inc 1 st at each end.

2ND SIZE

Inc 1 st at right edge.

ALL SIZES

154 [168, 182] sts.

ALL MACHINES

Set RC at 000. Using MT, K 120 [130, 134] rows. Work measures 32.5 [34.5, 35.5] cm, 12 3/4 [13 1/2, 14] in. Place marker at each end. K 104 [112, 116] rows. RC shows 224 [242, 250] and work measures 56.5 [60.5, 62.5] cm,

22 1/4 [23 3/4, 24 1/2] in. Place marker between sts 25 and 26 at left and right of centre 0. Cast off.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 36 [39, 42] Ns at left and 41 [45, 49] Ns at right of centre 0 to WP. 77 [84, 91] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 36 [39, 42] Ns at left and 41 [44, 48] Ns at right of centre 0 to WP. 77 [83, 90] Ns. Work as for back from * to *.

2ND AND 3RD SIZES

Inc 1 st at right edge.

ALL SIZES

77 [84, 91] sts.

ALL MACHINES

** Set RC at 000. Using MT, cont in cable patt from chart over 8 Ns at left and 8 Ns at right of centre 0. K 120 [130, 134] rows. Work measures 32.5 [34.5, 35.5] cm, 12 3/4 [13 1/2, 14] in. Place marker at right edge. K 26 [34, 38] rows.

SHAPE FRONT EDGE

Place marker at left edge. Using a treble transfer tool, dec 1 st at left edge on every 3rd row until 52 [59, 66] sts rem. K 3 rows. RC shows 224 [242, 250] and work measures 56.5 [60.5, 62.5] cm, 22 1/4 [23 3/4, 24 1/2] in. Cast off **.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 41 [45, 49] Ns at left and 36 [39, 42] Ns at right of centre 0 to WP. 77 [84, 91] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 41 [44, 48] Ns at left and 36 [39, 42] Ns at right of centre 0 to WP. 77 [83, 90] Ns. Work as for back from * to *.

2ND AND 3RD SIZES

Inc 1 st at left edge.

ALL SIZES

77 [84, 91] sts.

ALL MACHINES

Work as for right front from ** to ** reversing shapings and reading left for right and right for left.

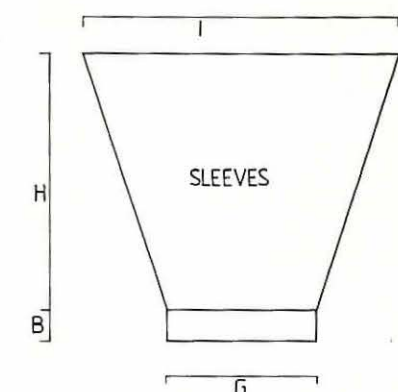
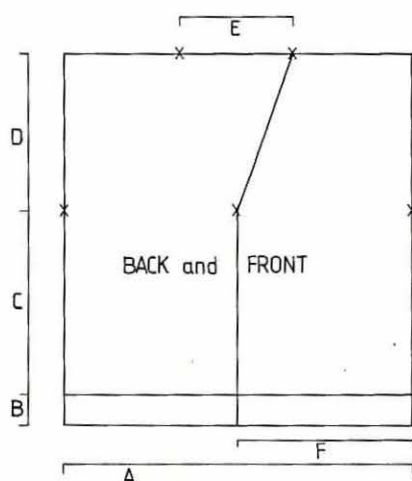
SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 34 [36, 37] Ns at left and right of centre 0 to WP. 68 [72, 74] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

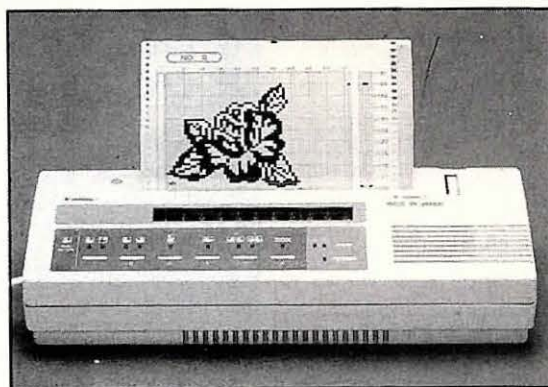
Push 34 [36, 37] Ns at left and 34



A = 53 [57.5, 62.5] CM	H = 39.5 [42, 43.5] CM
B = 4.5 CM	I = 48 [52, 54] CM
C = 28 [30, 31] CM	
D = 24 [26, 27] CM	
E = 17 CM	
F = 26.5 [28.75, 31.25] CM	
G = 23 [24.5, 25.5] CM	

COMPETITION

Bob Daw



Try our competition and you

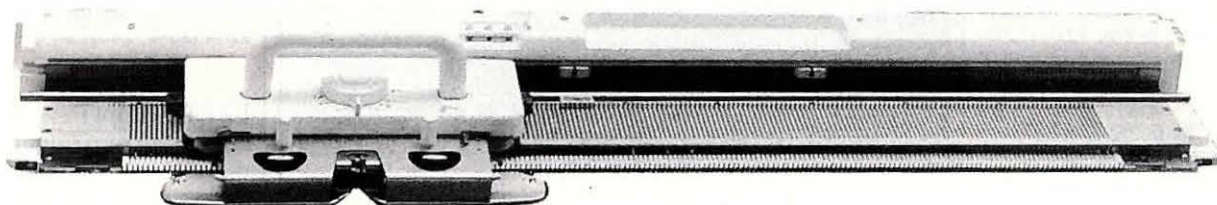
may TREAT yourself to a prize that has all the TRICKS. The treat we have in mind is this scintillating prize from SILVER's Modular System:

SK 840 with Pattern Controller EC1
for innovative standard gauge electronic knitting.

Prize Value £768

Not a newcomer but well tried and tested, the SK 840 has always been a favourite standard gauge machine but now, with the added electronic intelligence of the EC1, you can create patterns for it up to 60 stitches wide and 150 rows long. Little tricks like reversing colours or knitting a mirror image, using just part of a pattern or changing its size, are the work of a moment to the EC 1. Create your design with the instant help of this electronic aid and the SK 840 will knit it for you – beautifully!

If you'd like to know more about Silver Reel machines, send a 9" x 12" s.a.e. for a colour brochure to: Silver Knitting Machines Limited, Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.



TRICK OR TREAT

The season of spells, cauldrons, witches' brews, broomsticks, familiars, ducking stools and hanging judges – surely surpassed as an unseemly spectacle only by the televising of Parliament – is with us again as autumn slowly yields to winter.



Not all is gloom, doom and darkness though and, at least for one of our Prize Competition entrants, this will certainly not be a winter of discontent.

A wave of Silver's wand will

"magick" to the winner, nothing less than a fabulous electronic knitting machine AND a pattern controller – together worth £768!



No trick – just Silver Knitting Machines' treat to the sender of the first entry form picked from our mailbag on October 31st correctly spelling out the winner's state of enchantment with this month's super prize. I wouldn't be surprised if the fourth vertical line of the completed grid takes you to that treat.

Entries, please, by Royal Mail – no telepathic messages or deliveries by broomstick, by request.

CLUES

1. Luckless Old Mother with a deprived "doggie"
2. Stresses regional dialects?
3. English fast bowler in "bodyline" Test series
4. Rational U.S. serviceman in the pub?
5. Zero rated applause?
6. Observes timepieces?
7. Ten hues create a favourable response
8. Leader *pre-Rome* or later
9. In a machine off the Isle of Wight?

COMPETITION RULES

1. Only entries on forms cut from the magazine will be accepted. You should send your entry form to October Competition, *Machine Knitting Monthly*, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
2. This competition is open to residents of the U.K. only, except the employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsor and their relatives.
3. The closing date is 31st October 1991. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the first correct entry drawn from our postbag after the closing date.
6. The winner will be notified in writing and the result will be published in a future issue of *Machine Knitting Monthly*.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.



[35, 37] Ns at right of centre 0 to WP. 68 [71, 74] Ns. Work as for back from * to *.

2ND SIZE

Inc 1 st at right edge.

ALL SIZES

68 [72, 74] sts.

ALL MACHINES

Set RC at 000. Using MT, K 3 rows. Using a treble transfer tool, shape sides by inc 1 st at each end of next and every foll 4th row until there are 92 [114, 122] sts, then on every foll 5th row until there are 140 [152, 158] sts. K 2 rows. RC shows 170 [181, 188] and work measures 44 [46.5, 48] cm, 17¼ [18¼, 19] in. Cast off.

FRONT BORDER

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 15 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 5 [7, 6] rows. * Make a buttonhole by transferring centre st on to adjacent N, leaving empty N in WP. K 20 [19, 20] rows. Rep from * 6 [7, 7] times more. Make a buttonhole over same N as before. RC shows 145 [159, 166]. Place marker at right edge. K 80 rows. Place marker at right edge for shoulder. K 66 rows. Place marker at right edge for shoulder. K 80 rows. Place marker at right edge. K 145 [159, 166] rows. RC shows 516 [544, 558]. Transfer sts to back bed. Cast off.

MACHINES WITHOUT RIBBER

Using MY, cast on 21 sts by hand. Set RC at 000. Using MT-1, K 5 [7, 6] rows. * Counting from both edges, make buttonholes over sts 5 and 6. K 20 [19, 20] rows. Rep from * 6 [7, 7] times more. Make a buttonhole over same Ns as before. RC shows 145 [159, 166]. Place marker at each end. K 80 rows. Place marker at each end for shoulder. K 66 rows. Place marker at each end for shoulder. K 80 rows. Place marker at each end. K 145 [159, 166] rows. RC shows 516 [544, 558]. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams.

MACHINES WITH RIBBER

Sew front border into position, matching markers to front edge markers and shoulder seams.

MACHINES WITHOUT RIBBER

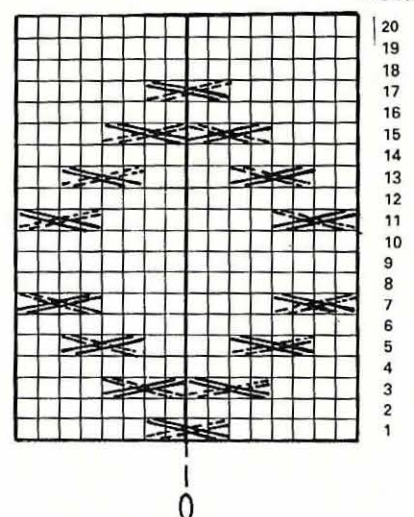
Fold front border in half lengthways and sew into position, matching markers to front edge markers and shoulder seams. Neaten open ends. Finish buttonholes.

ALL MACHINES

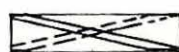
Sew on buttons. Embroider flowers as shown in photograph.

1	H								
2	A								
3	L								
4	L								
5	O								
6	W								
7	E								
8	E								
9	N								

CABLE REPEAT



CENTRE 16 NS



= CROSS 2STS AT RIGHT
IN FRONT OF 2STS
AT LEFT



= CROSS 2STS AT LEFT
IN FRONT OF 2STS
AT RIGHT

MASTERCLASS

Think of the lovely days of October, still sunny, but with a crisp tang in the air making flickering firelight, whether it's 'real', gas or electric, a lovely sight in the evening. Don't regret the passing of summer, this is a time which is quite miraculous for anyone who makes clothes, as somehow it always seems to be a new beginning.

Most really new innovations in fashion seem to happen when everyone begins to "dress up" a little after the casual but busy days of summer. It's a time when elegant dresses and light extra wraps come into their own – something just a bit special – and light wools in particular. It is a lovely time to design for, not yet the full evening glitter and glamour of winter, but a time for the really "nice frock". It doesn't matter whether you entertain a lot or go out a lot, or simply attend the meetings of your favourite knitting club; a rather elegant dress is lovely to make and a joy to wear. It will be wonderful now with the lightest of wraps and still marvellous to wear indoors later on. Try one.

First of all, what do you use to make it? There is a wealth of gorgeous and splendid colours available in fine 2-ply wool, whether you buy them from mail order firms or your local knitting shop. More shops now seem to be stocking them, but if yours doesn't there are many mail order firms who will send you shade

cards and supply your needs quickly (and inexpensively). There is a considerable length on each cone so you need comparatively little. For instance, a fairly full, longish skirt or a really finely knitted long sleeved top can be made from about 250 grammes for average sizes. Even knitted double, 2-ply wools are still lighter to wear and take less yarn than the same garment knitted in 4-ply. The colours this year are magnificent and I would be very surprised if you couldn't find the colour you want.

What colour do you want? This is, of course, a personal choice, but I would put in a plea for you to try the lovely "vegetable" colours I talked about last month. I have recently been trying the new colours in Forsell's 2-ply Super Wash wool, which you can usually



THE JOYS OF AUTUMN

Mary Dowse

buy at your local stockist. They really do have some wonderful colours and, of course, the yarn itself is very good-tempered to knit with and makes an excellent fabric. In addition to some charming very pale and ethereal colours and a brilliant red, violet and royal blue, the range includes some gorgeous russets, terracottas and mossy greens, a dark navy, almost darker than black and dark, dark damson (these last two make a very rich deep purply colour when knitted together). There is also a most beautiful yellow, slightly greenish-gold called Saffron which I have already used in a single jacquard pattern with Royal Blue and Leaf to make a little Chinese-type jacket with the authentic "glow" of Chinese colours, brilliant but not brash. I only wish I had enough time to try every single colour in the range, but I have already achieved the very dark, almost black of dark plums, the lovely blackish brown of the underside of ripe mushrooms and the delicious delicate tints of an October sky as a beginning.

Now, you have your yarn and have chosen your colours. What will you knit? Whether you are large or small, a simple draped dress is very effective in light wool. This can be very floating and elegant using one strand only or totally practical and "everyday-ish", though still elegant, knitted with two strands. This makes a slightly more solid dress which works particularly well for larger sizes and is lovely knitted in two closely related colours like the dark navy and damson; the folds change colour as you move, giving almost a "shot" effect. These dresses also look very good knitted in single jacquard or Fair Isle, using one strand in each feeder, making a light but stable fabric (and terribly easy to knit!). On average the tension you use can vary from 2 to 3 or 4 for plain single-strand knitting and up to 5 or 6 for two-strand knitting or single-strand Fair Isle, but tighter or looser is fine if you have to adjust your tension for a specific style or pattern.

A dress with a simple, really fully flared sideways knitted skirt

and simple top also works beautifully. Fine wool can drape and flow exquisitely in a really full skirt, perhaps made with one strand or a slightly heavier one made with two. Fine wool also works very successfully for a patterned shadow-pleated skirt or for a quite plain one using one strand for the "thin" and two or three for the "thick" stripes. I hope soon to make a long, long skirt in shadow-pleating and to wear with it, the perfect cardigan using two strands of wool. This would also be made long with a pattern at the hem taking the colours of the skirt into the top, merging gradually into a darker, plain colour. They should be very slimming and elegant provided the cardigan is long enough. Missoni has shown these slender elegant skirts with long tops in intricately shaded colours and they are absolutely smashing. It is a line which many designers have taken as it "feels" just right for now.

All in all, you can use these wools for almost any style as long as you make it big enough. Light fabrics in particular, shouldn't cling to the less than perfect figure. They work wonderfully well for a flowing "bias" knit skirt and hang in beautiful elegant folds which positively improve with hanging and wearing.

As always, all these garments need careful attention to detail – they are much improved by careful hand-sewn seams, careful light steaming, careful hand-washing and drying and, above all, don't be heavy-handed with lots of fussy edgings and trimmings, though a delicate crochet or knitted edge can be great.

I appreciate that detail is a personal choice, but, for instance, a sideways knitted skirt with bands of lace between plain shapings is very clever, but I would rather use a simple straight knitted lace and steam it so that the bottom is wider than the top. Fine wool lace makes a lovely elegant dress, but I think it actually looks better in a simple pattern, possibly in eyelet lace, than in an elaborately "fashioned" pattern, but do try some lace patterns and see what you like. A lace skirt and plain top always

looks great.

Now for light wraps, shawls and stoles. Perfect for now and also the perfect extra for cooler days – particularly useful for travelling when a coat simply won't fold on a luggage rack or seat or fit into a small space. A big straight stole or triangular shawl looks gorgeous over any tight dress and is so easy to swathe closely against the cold or drape elegantly if the atmosphere gets warmer.

So much for the clothes, but a special word now about the wool. The thickness is important. Don't be misled by "2-ply". A "jumper weight" Shetland is 2-ply, but as thick as a normal 3- or 4-ply. Shetland "lace weight" is also 2-ply (one ply for shawls is very fine indeed). Nina Miklin's fine wools are also very fine and I would usually use two strands together to make a very beautiful and delicate fabric – and of course wonderful for evening and wedding dresses using one strand.

The thickness of most mail order 2-plys does vary. Send for a shade card and compare them to make sure. Forsell's Superwool is a very good, easily obtainable yarn, but I have also used Brockwell's Derryner Yarns and Nina Miklin's and found them excellent too.

If you are tempted to use job-lot industrial wools, do try a big sample first. Many are spun for

weaving and can develop a nasty "list" to port or starboard when knitted. I love finding a heap of yarns but they can be disappointing.

You should not have any trouble at all knitting with fine wools, if you knit slowly on a clean and well oiled machine. In fact, it is less effort for me to knit a giant dress than a simple 4-ply sweater. It just takes longer!

I've talked a lot about 2-ply, but if you are still not quite sure, try a fine 3-ply. This can also be very successful, though if you're thinking "double jacquard" keep to the finest 2-ply for a reasonably light fabric and if you are the lucky owner of a Passap/Pfaff, try your sample first. A "bird's-eye" jacquard in 2-ply is heavy enough for a winter coat, but does also make a lovely jacket or throw. The stitch you use does make a tremendous difference and some tuck stitches knit up into quite a heavy fabric.

When you have discovered the joys of fine 2-ply wool, you'll probably go on to use it for heavier fabrics because it is such a marvellous yarn. I could go on using nothing else for almost any garment, from an evening dress or delicate negligee to a really heavy coat or sweater using several strands together. Although I love using new and different yarns, it is very difficult to beat fine wool and at this time of the year it's perfect.



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Mary Dowse Designs, 50 St Anne's Crescent, Lewes, East Sussex BN7 1SD

BACK

Handle down. Orange strippers. Set up 49 [54] Ns at left and right of centre on each bed in WP for full needle rib. 98 [108] Ns on each bed. Set lock on N/N and stitch size to $1\frac{3}{4}/1\frac{3}{4}$. Using two strands of MY, K 1 row. Set lock on CX/CX and stitch size to $2\frac{1}{2}/2\frac{1}{2}$, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to $2\frac{3}{4}/2\frac{3}{4}$, K 41 rows. Inc 1 st on back bed at left. Transfer sts and arrange pushers as in diagram 1 (starting at centre of bed and working towards the right, then starting at centre of bed and working towards the left, reversing the N and pusher arrangement so that you have 12 Ns with pushers in WP at centre of bed). Set RC at 000. Set stitch size to $3\frac{1}{2}/3\frac{1}{2}$. Cont in patt, K 216 rows. Work measures 34 cm, $13\frac{1}{2}$ in. **SHAPE RAGLAN ARMHOLES** Remember to return pushers under empty Ns to blocking rail. Cast off 5 [6] sts on each bed at beg of next 2 rows, K 1 row *. Dec 1 st on each bed at each end of next and every foll 6th row until 26 sts rem on front bed. K 3 rows. RC shows 404 [428] and work measures 58.5 [61.5] cm, 23 [24] in. Cast off.

FRONT

Work as for back to *. Dec 1 st on each bed at each end of next and every foll 5th row until 44 [52] sts rem on front bed, then on every foll 6th row until 26 sts rem on front bed. RC shows 380 [404] and work measures 55.5 [58.5] cm, $21\frac{3}{4}$ [23] in. Cast off.

SLEEVES

Handle down. Orange strippers. Set up 25 Ns at left and right of centre on each bed in WP. 50 Ns on each bed. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 3. Set lock on N/N and stitch size to $1\frac{1}{2}/1\frac{1}{2}$. Using two strands of MY, K 1 row. Set lock on CX/CX and stitch size to

2 TUCK RIB SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines.

MATERIALS

Bramwell's Duomagic.

1 [1] x 500g cone in Dusty Pink (MY).

GARMENT WEIGHT

Finished garment in first size weighs 350g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.

Actual size 105 [116] cm, $41\frac{1}{4}$ [45] in.

Length to back neck 58.5 [61.5] cm, 23 [24] in.

Sleeve seam 43 cm, 17 in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

100 stitches (50 stitches on each bed) to 27 cm and 100 rows to 13 cm, measured over tuck rib pattern as diagram 1 using 2 strands MY (stitch size setting approximately $3\frac{1}{2}/3\frac{1}{2}$).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

Count Ns in NWP on front bed as sts throughout.

When decreasing remember to put pushers back into the blocking rail. Bring a pusher from the blocking rail for each st increased on front bed.

Diagram 2 shows set up for top of sleeve before raglan top. When starting at the cuff, arrange pushers as centre of diagram and keep pusher arrangement correct as you increase.

We used the cut and sew method for the neck shaping.

PATTERN

Set lock on N/AX, K 2 rows. Set lock on N/AXO, K 2 rows. These 4 rows form pattern.

$2\frac{1}{2}/2\frac{1}{2}$, K 2 rows. Rack one full turn to the right. Transfer end st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to $3\frac{1}{2}/3\frac{1}{2}$, K 40 rows. Push up all in between Ns on both beds to WP. Set lock on CX/CX and stitch size to $2\frac{1}{2}/2\frac{1}{2}$, K 2 rows. Set lock on N/N and stitch size to $3\frac{1}{2}/3\frac{1}{2}$, K 1 row. Inc 1 st on each bed at right and inc 1 st on back bed at left. 52 sts on back bed and 51 sts on front bed. Transfer sts and arrange pushers as in diagram 2 (starting at centre of bed). Set RC at 000. Set stitch size to $3\frac{1}{2}/3\frac{1}{2}$. Cont in patt. Shape sides by inc 1 st on each bed at each end of every 20th [14th] row until there are 79 [89] sts on front bed. K 4 [18] rows. RC shows 284 and work measures 43 cm, 17 in.

SHAPE RAGLAN TOP

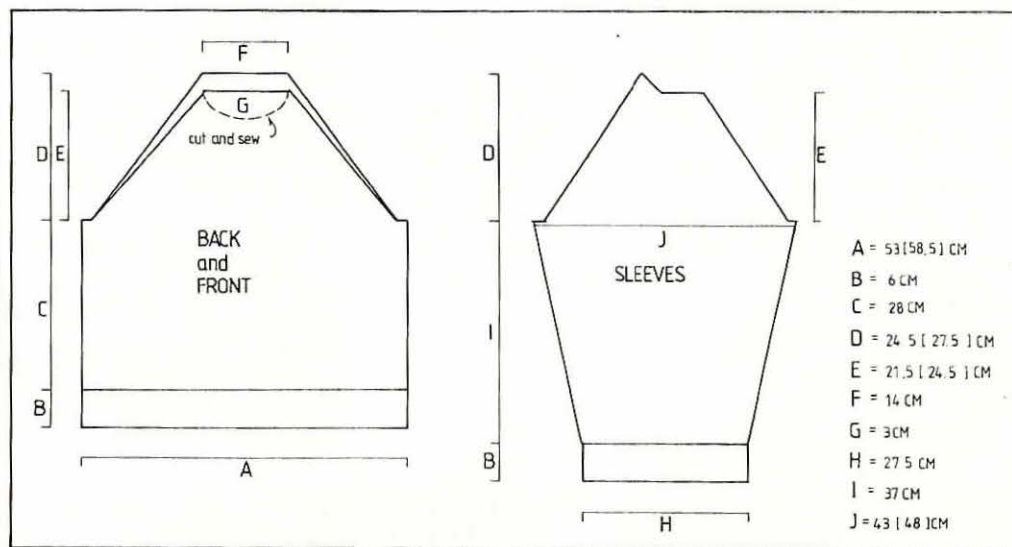
Remember to return pushers under empty Ns to blocking rail. Cast off 5 [6] sts on each bed at beg of next 2 rows. K 2 rows. Dec 1 st on each bed at each end of next and every foll 6th row until 15 sts rem on front bed. K 3 rows. RC shows 448 [472]. Cast off 5 sts on each bed at beg of next row. K 1 row. Dec 1 st on each bed at each end of next and every foll 6th row until 2 sts rem on front bed. K 3 rows. Cast off. Work second sleeve as for first sleeve reversing shapings at top of sleeve.

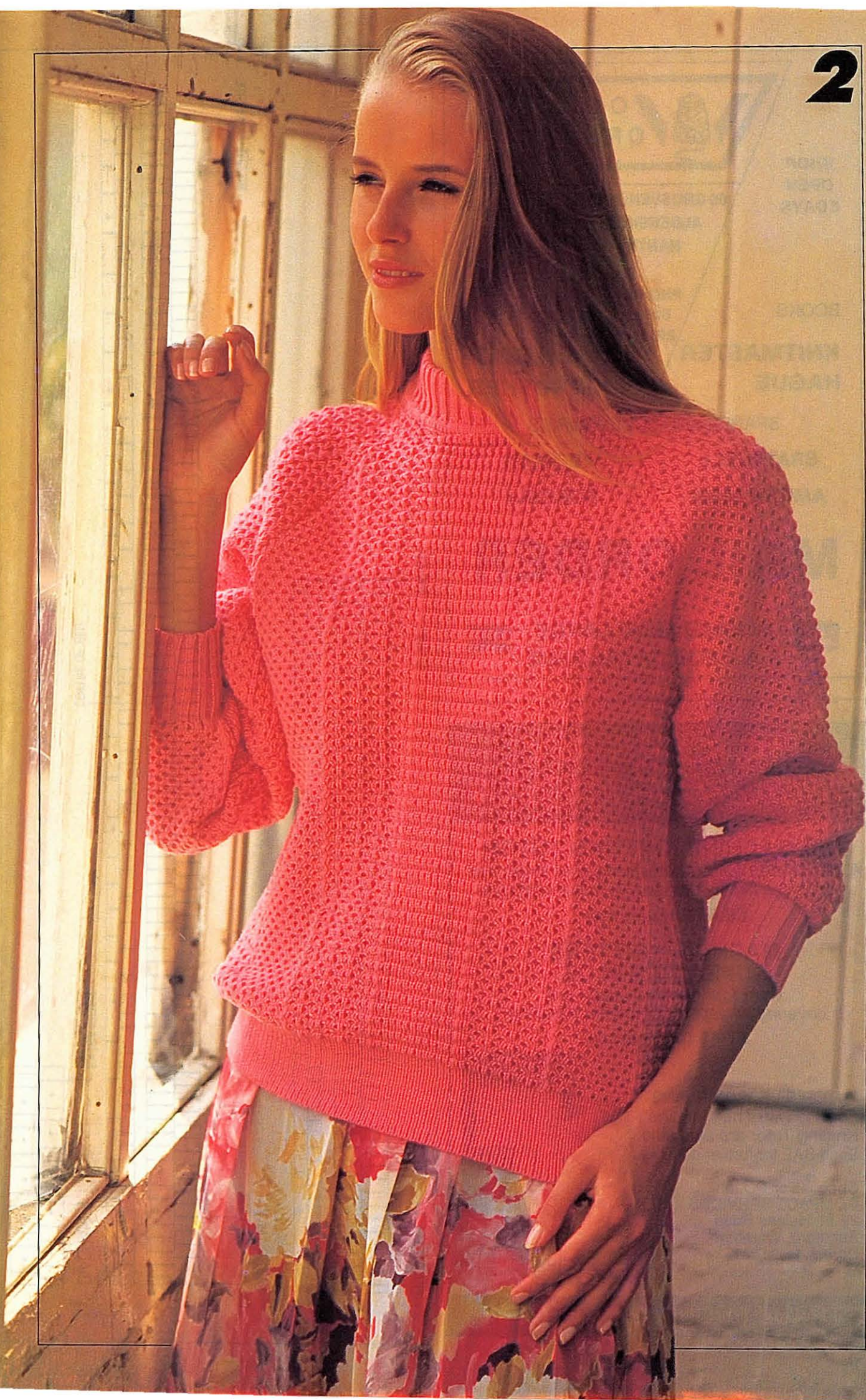
NECKBAND

Handle down. Orange strippers. Set up 137 Ns on each bed in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 3. Set lock on N/N and stitch size to $1\frac{1}{2}/1\frac{1}{2}$. Using two strands of MY, K 1 row. Set lock on CX/CX and stitch size to $3\frac{1}{2}/3\frac{1}{2}$, K 2 rows. Rack one full turn to the right. Transfer end st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to $3\frac{3}{4}/3\frac{3}{4}$, K 12 rows. Set stitch size to $3\frac{1}{2}/3\frac{1}{2}$, K 24 rows. Set stitch size to $3\frac{3}{4}/3\frac{3}{4}$, K 12 rows. Push up all in between Ns on both beds to WP. Set lock on CX/CX and stitch size to $2\frac{1}{2}/2\frac{1}{2}$, K 2 rows. Set lock on N/N and stitch size to $3\frac{1}{2}/3\frac{1}{2}$, K 1 row. Set lock on CX/CX and stitch size to $4\frac{1}{2}/4\frac{1}{2}$, K 2 rows. Set stitch size to 5/5. Black strippers. K 6 rows. Using WY, K a few rows and release from machine.

MAKING UP

Join raglan seams leaving right back raglan open. Make cut and sew neckline. Pin neckband into position. Backstitch through open loops of last row worked in MY on right side and slip stitch other side of band through open loops on inside. Join raglan and neckband seam. Fold neckband in half to inside and slip stitch in place. Join side and sleeve seams.







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TRADE ENQUIRIES WELCOME

DIAGRAM 1

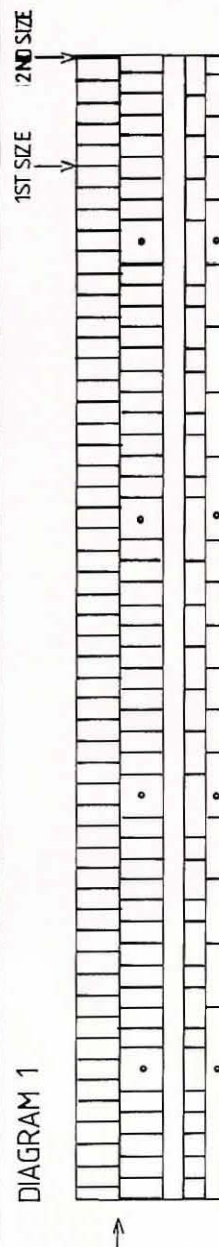
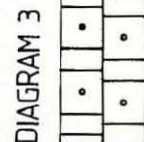


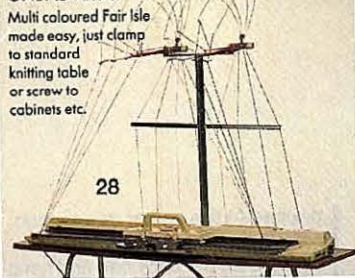
DIAGRAM 2



DIAGRAM 3



Multi coloured Fair Isle made easy, just clamp to standard knitting table or screw to cabinets etc.



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SAMPLE 1

SAMPLE 2

SAMPLE 3

DUOMATIC UPDATE

position of the pocket and over the correct number of needles. Place a pusher in upper position for each of the front bed needles. All other pushers should be down completely out of work. With locks to N/BX or LX, orange strippers and rib stitch size, hold down a long loop of yarn between the beds and knit double the required number of rows for the rib. (The rib will be doubled in half on completion.) Transfer all stitches to the front bed. Place a pusher into upper position for each front bed needle and all other pushers remain completely out of work on both beds. With locks to GX/LX or BX, black strippers and stitch size for stocking stitch, knit twice the number of rows required for the depth of the pocket. (Once again, this will be doubled in half to form the pocket.) On completion of the section, set locks to GX/LX or N, reset row counter to noted number, hold down a long loop of yarn once again and continue knitting to the end of the garment part.

When this is removed from the machine, you will see you have a garment section with a piece of fabric in a loop shape at the pocket placement. Fold this in half for the stocking stitch sections and sew the sides, making sure that you have the pocket on the inside. Now fold the rib section in half and sew the sides of this. Push the rib section to the right side of the garment and mattress stitch the rib to the main fabric on the front of the garment part.

PATTERNED FABRICS

Making this type of pocket in a patterned fabric, such as double bed tuck, or jacquard, can cause many knitters problems, because there are so many things to remember when placing pushers in and out of work and row count numbers to remember. There is also the problem that some yarns when holding their stitches will fluff badly when the black stripper wheels constantly run back and forth over them. I now use a different method for these fabric types, where I knit the pockets first, before the main garment parts.

This is where those old friends the DECKER COMBS come into play. These have so many uses on the Passap System machines, that it is hard to see how we could manage without them sometimes.

For this type of pocket, decide either yourself, or from the pattern the needles required for the width of the pocket, then push into working position this

number of needles on both beds. With handle down, and orange strippers, make a cast on by knitting one row N/N. Adjust stitch size, two rows CX/CX adjust stitch size, one row N/N. In other words, a tubular cast on in your main colour yarn. If this yarn is thin, you may need more than one end in the eyelet. This cast on is the same for Duo80 and E6000 machines, if you use an E6000, there is no need to switch the console on at all for this pocket.

Now turn the handle UP, black strippers, locks CX/CX, stitch size for stocking stitch, RC 000. Knit to RC reading twice the number required for the depth of the pocket. (Remember that on CX/CX you have to make two passes of the locks to knit one complete row.)

Now place all the stitches on the back bed needles on to decker comb. This may require more than

one, depending on the width of the pocket, but I usually find that one 40-stitch comb is enough.

Close the decker comb and drop it down between the beds.

Now transfer the front bed stitches for a 1x1 rib, or any other rib that you like. Set orange strippers, stitch size for rib, handle up to 1x1, or down for 2x1. Knit twice the number of rows required for the rib, then transfer the stitches back to the front bed and knit one row at stocking stitch size. Place these stitches on to a second decker comb and remove all the work from the machine. Repeat for second pocket.

The pockets are now ready for insertion into the garment at any point that we choose, so cast on and knit the garment part in pattern right up to the pocket level. How the pocket is inserted here will depend on the type of pattern. All double bed tuck stitch based patterns come out with the pattern right side facing the back. Double jacquard faces the front. Single bed patterns vary in which bed they face, depending on their

construction, so use one of the two methods given below.

PATTERNS THAT FACE THE BACK BED

Transfer all front bed stitches for the pocket width to back bed needles. Open needle beds. Hang stitches from the ribbed end of the pocket on to the back bed needles, from the decker comb. Using an odd, long length of main yarn, cast off all these stitches together, leaving a long end when you have finished.

Hanging stitches from the second decker comb on to the empty front bed needles and using the length of yarn hanging, knit across these rehung stitches loosely by hand. Pick up the purl loops from this row to fill appropriate back bed needles.

Make sure that the pocket section is well down between the beds, then close up the beds. Continue knitting in pattern to finish the garment part.

PATTERNS THAT FACE THE FRONT BED

Knit the garment part in pattern up to the row where the pocket is to be placed. Transfer all the pocket width stitches from the back bed to the front bed. Open the beds. Hang the ribbed section from the decker comb on to the front bed needles. Using an odd long length of yarn, cast off all these stitches together.

Hang the stitches from the second decker comb on to the FRONT BED needles and using the end of yarn, knit one row by hand loosely across these needles. Pick up the purl loops from these stitches and hang on to the appropriate back bed needles. Continue knitting the garment part in pattern.

Finish both of these pocket types in the same way. Fold the ribbed section in half and join the sides. Mattress stitch the ribbed section to the face of the garment.

Using the decker comb pocket method, there is no need to make changes to pusher settings on either bed, reset row counters, or remember pattern row numbers. In other words, it makes pockets in patterned fabrics so much easier and less nerve racking. It does of course take a little practise to make perfect, but once the method of working is perfected, it really is much faster, more positive and always gives a very neat and tidy pocket.

Next time, we shall be looking at pockets with flaps and vertical pockets, for both plain and patterned fabrics.

Best wishes until then, George.



DUOMATIC UPDATE

POCKETS — PART 1

One of the things I know many knitters find that they have problems with, is knitting pockets into their garments so I thought a short series on the subject might be helpful.

George le Warré

Often, we see a lovely jacket or cardigan pattern in a publication and then decide either not to make it because it has pockets, or to knit it minus the pockets simply because we are perhaps not too confident about placing and actually knitting the pockets at the same time as the garment part. I include myself in this group, as for many years I avoided pockets, relying on applying patch pockets instead, and only then if they were absolutely necessary!

Lack of instruction appears to be the main problem, particularly if the garment design is one that uses a double bed stitch pattern, textured or jacquard for the main fabric.

In fact there are many methods of making pockets for both single and double bed work and over the next few months we shall be looking at some of them. Not necessarily new, but methods that I have found useful over the last few years.

Before going on to explain the knitting of these, perhaps it would be a good idea to look at pockets within the garment design and decide why they are there in the first place and then what types are available to us.

The first and obvious answer is that they are meant to contain

small articles, but this is often not the main reason. Frequently they are placed within a garment as a part of the garment design. Adding accent and line, different stitch texture or sometimes adding another colour on the band or flap. Well placed and designed pockets can lift a very ordinary garment design into something very expensive and classic looking.

Of course there are also pockets that are placed inside a garment and we should not forget these. But do remember that if they are on the inside and intended to be hidden, this is exactly what they should be. They should never be obvious from the right side of the fabric.

Some of the types that are frequently found in knitted garments are as follows:—

PATCH POCKETS

The good old stand-by for the faint hearted, these consist of a rectangle of knitted fabric applied to the surface of the garment after knitting. Very suitable for certain garment types, they may be very plain, or as fancy as you

like and made in almost any stitch type.

Sample 1 STOCKING STITCH

These are quick and easy to make and there are many ways of knitting them. One of the ways that I have found works well, is to transfer the stitches knitting stocking stitch from the front bed to the back bed needles, at the point where the pocket is to be placed. Then I knit with the needles in this arrangement for the length of the pocket, before transferring the stitches back to the front bed and continuing. See diagram 1

This not only has the advantage of marking exactly where the pocket is to be placed, but makes knitting the patch easier too.

After removing the garment part from the machine, pick up the first row of stitches that are in the reverse stocking stitch, and hang them back on to the same number of needles on the back bed. With the wrong side of the work facing you, set the locks to N/GX, black strippers and the correct stitch size for the yarn used. Knit exactly the same number of rows as you did for the patch in the main garment.

Transfer the stitches to a 1×1 setting, locks N/N, orange strippers and stitch size as for the rib. Knit about 10 to 20 rows. Transfer all the stitches back to the back bed and cast off.

All that remains to be done now, is to mattress stitch the edges of the patch pocket to the main fabric along the marked lines. No more guesswork as to where the side of the pocket should be attached, as it is clearly marked in reverse stocking stitch for you.

It is also very simple to make this type of pocket in double bed fabrics and the big advantage that I have found, is that because of the stocking stitch backing made on the back bed, the finished garment is less bulky at the pockets and there is no danger of catching finger nails or rings in the patterned fabric that would otherwise be inside the pocket.

The principle is exactly the same for this type of knitting. At the point where the pocket is to commence, transfer all the stitches for the width of the pocket to the back bed. Don't forget to take pushers for these needles down into the blocking rail completely out of work. Black strippers, back lock N, front lock AX, or KX for tuck, BX or LX for jacquard. See diagram 2.

Make a note of the Deco card row number, or E6000 console display RC number. Continue knitting for the length of the

pocket. At the end of this section, pick up the purl loops of the stitches on the back bed and hang them on to the front bed needles. Place pushers into working position under these needles and continue knitting the garment part in pattern. The first row will not be in correct pattern as the pushers will be out of correct sequence here, but this will not matter, as this will be hidden by the top of the pocket.

Now pick up the first row of reverse stocking stitch at the bottom of the pocket, and rehang on to the back bed needles. For tuck, the pattern right side should face away from you. For jacquard, the pattern right side should face you. Hang the purl loops on to the front bed needles and you are ready to knit the pocket. Set the locks for the correct pattern and stitch size and return the Deco card to the noted row. E6000 users; press key C on the console and at the flashing number of the current row count, enter here the number that you noted when making the patch area. Continue to knit the pocket in pattern, the same number of rows as the stocking stitch patch made in the garment. Transfer for a rib of your choice. With locks to N/N and rib stitch size, knit the pocket rib. Transfer all stitches to the back bed and cast off. Sew up as for stocking stitch patch pockets. Now there is a smooth pocket that will not be too bulky, or have patterning on the inside to catch, and pull.

HORIZONTAL POCKETS WITH BAND

These are perhaps the type most frequently encountered in many cardigans and jackets. Placed about a quarter of the way up the garment fronts, with a ribbed band on the outside of the garment and the main pocket inside.

Once again, this is easiest to make in stocking stitch fabric, but not too hard in almost any patterned stitch.

STOCKING STITCH FABRICS

Knit the garment part to the level of the pocket opening, on the front bed, using black strippers. Note the row count number. Transfer the needles into a 1×1, or any other rib setting, at the

DIAGRAM 1

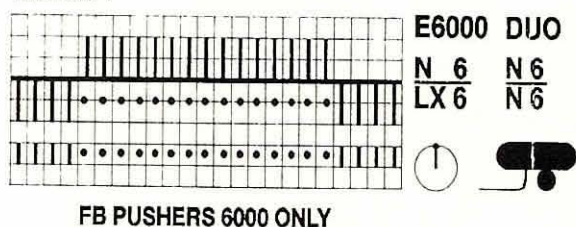
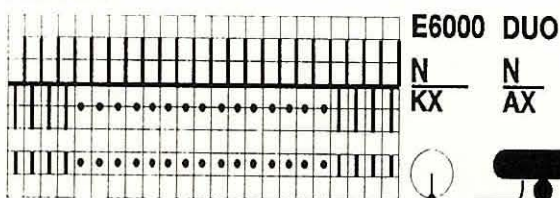


DIAGRAM 2



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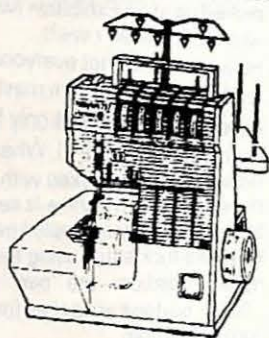
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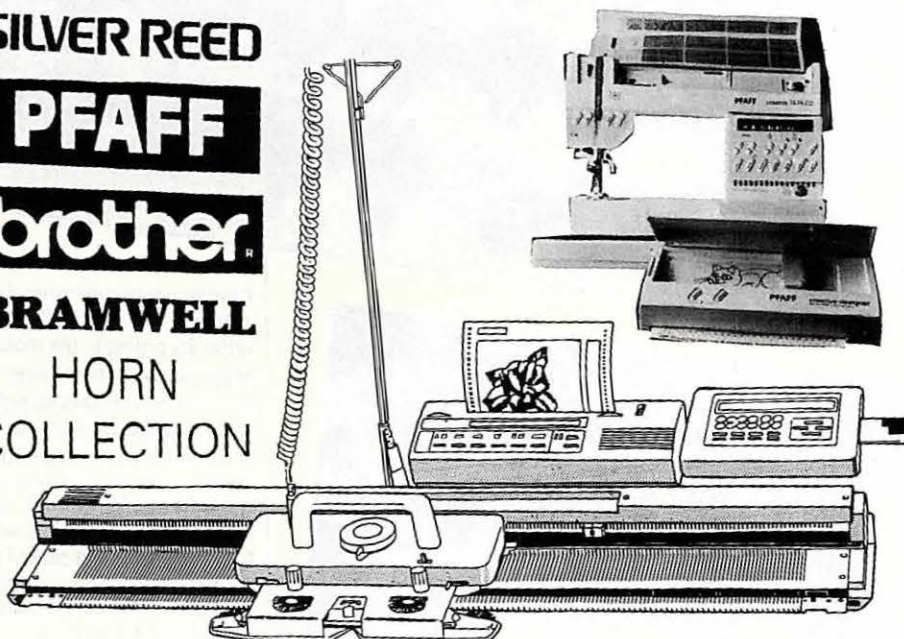
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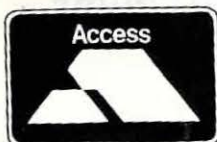
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LATCH ON

EIGHT STITCH REPEATS

Joan Lafferty

Last month I wrote about the Brother 710 machine and its counterparts. This time I have a few stitch patterns which can be knitted fairly simply on these, or indeed any other machine which can knit repeats of eight stitches.

Before we get to the actual patterns, there is one big difference between the 710 "family" and most punchcard machines. That is, the "holding" levers. The punchcard machines

knitting the lever is on "I" and for holding it is set to "III". The intermediate setting – "II" – is for working with some needles in hold, some in upper working position. So if the second side of a neck is being knitted the hold lever is set to "II", the stitches in hold will be safe and the stitches in upper working position will knit.

I have gone into all this detail so that I can give a pattern for knitting in two colours using the technique familiar to most punchcard knitters as "Card 3". This is a punchcard, issued with the basic set of Knitmaster cards, which has proved most versatile. Using the 120 machine I have made a very nice little summer top. The 120 is basically the same as the 710, except that it is a fine gauge machine. I must admit I "cheated" slightly, lending myself the yarn mast from my double bed colour changer, so that I could have three yarns threaded up at the same time. Using this machine I was able to knit with one strand of "Hobby", one strand of a cotton-linen mixture and one of "something" thin that I picked up at an Exhibition (we've all done it, haven't we?). However, since not everyone can lend themselves a yarn mast, I have used two colours only for my illustration. (Sample 1). When this type of stitch is worked with a punchcard the machine is set to tuck, but for my example I have knitted a tuck stitch using the holding position – the "part" and "Tuck" buttons are set as for normal knitting.

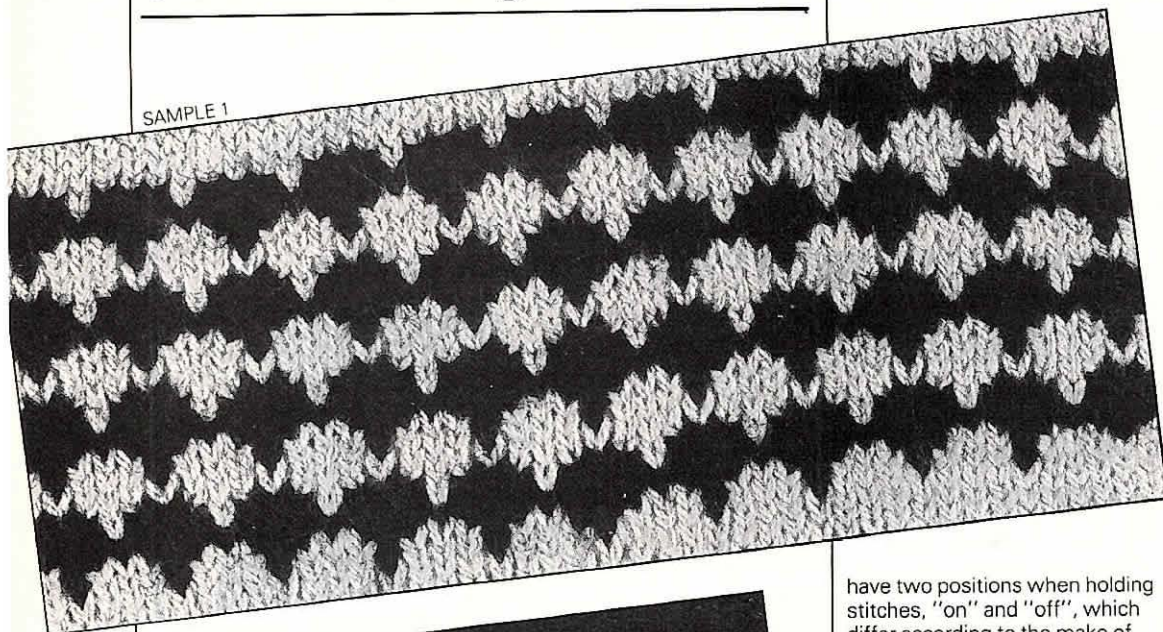
Two Colour Tuck

Reverse lever on "A", slide dial on one. Holding cam levers (HCL) on I. Colour (a) Knit one row. HCL on III. Push buttons one and five; select needles. Knit three rows, selecting the needles each time. Colour (b). Slide dial three; HCL:

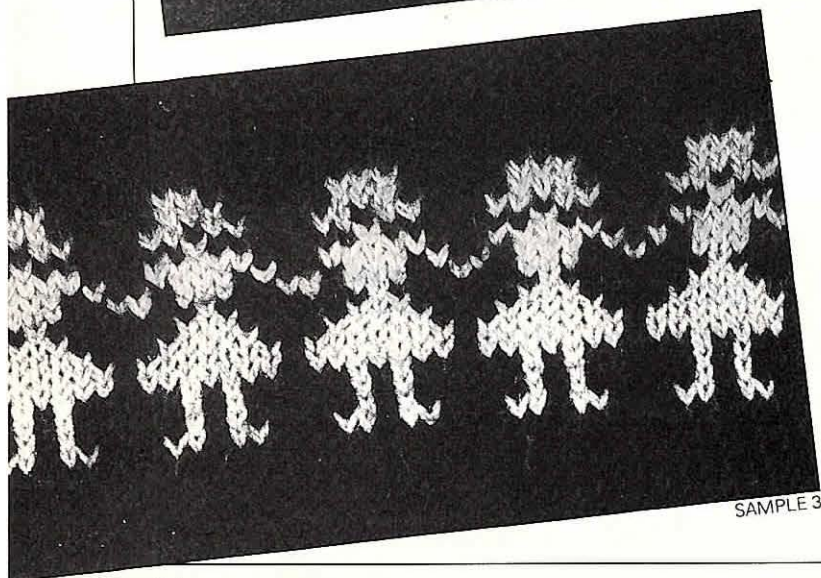
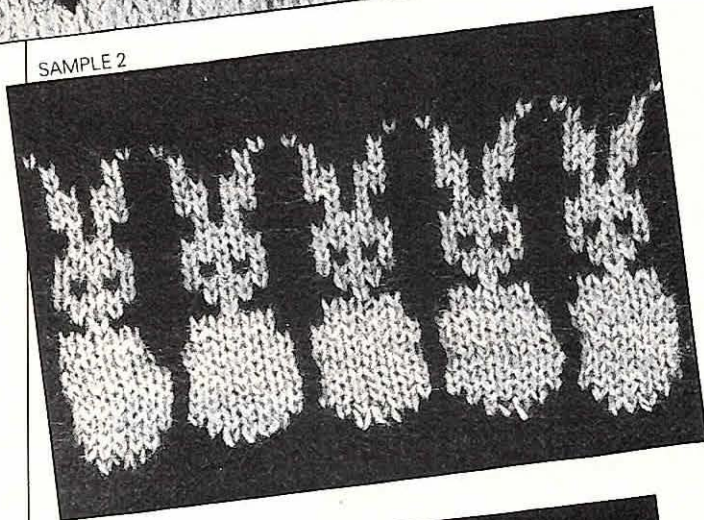
have two positions when holding stitches, "on" and "off", which differ according to the make of machine. Sometimes even fairly experienced knitters do not know how to get work from hold to plain knitting. Let us suppose you are working the first side of a round neck. All the "unwanted" stitches are pushed right out, the lever set to hold and the first side of the neck is knitted. Some knitters then go to the trouble of putting the stitches for the second side of the neck into working position one by one, using the transfer tool. It is not necessary to do this – if the stitches are (carefully) pushed back to upper working position (the tips of the needles are just within the gate pegs) the "held" needles will still hold the stitches, but the others will knit.

This is not so on the push button machines. These have three positions for the "hold" lever, plainly marked in Roman numerals, I, II and III. For normal

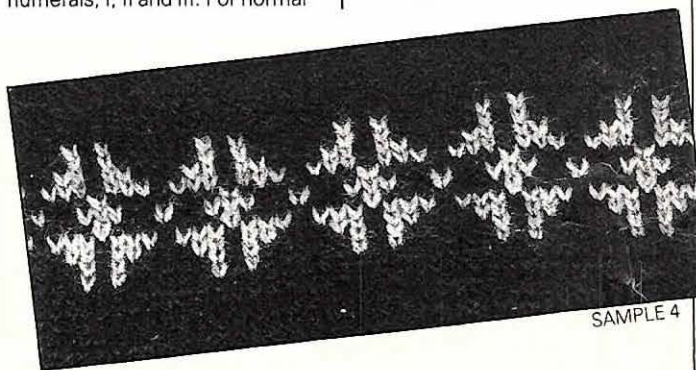
SAMPLE 1



SAMPLE 2



SAMPLE 3



SAMPLE 4

lever I; knit one row. HCL III select needles. Knit three rows, selecting the needles each time. These settings are repeated as many times as required.

My next sample (2) is a rather cross looking little bunny. I tried to improve his expression by leaving a gap for a mouth – then “he” looked as though he had a skeleton head! If I was making a child’s jumper I would put a row as drawn on the front, either above the welt or below the armholes. On the back I would do bunnies in the same place as for the front, omitting the eyes and sewing little white tufts for a tail.

My third sample is “dancing dollyies”. I have knitted these using four colours – legs, skirt, bodice and head are all in bright colours which may not show up in the photograph. I have made my little girls hold hands, but they could be separated by omitting to press button eight. The fourth sample is adapted from a traditional Fair Isle pattern. In this case I have actually “Swiss darned” the eighth stitch, giving a dot between the pattern, because the design looked wrong without it. I have included this stitch in my chart, so you won’t need to do any Swiss darning!

I have taught myself two lessons while doing the work for this article. Last month I was very pleased with myself because I did some two colour work, not



1 2 3 4 5 6 7 8

SAMPLE 2

threading up the second colour in the yarn mast as one is told to do in the instruction book. I laid the second colour across the needles



1 2 3 4 5 6 7 8

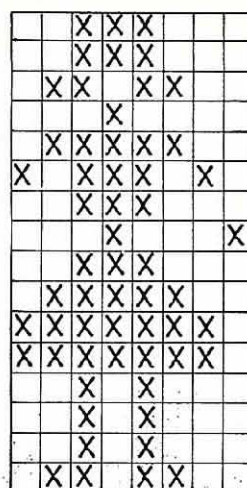
SAMPLE 4

as I would do for weaving.

This worked perfectly last month – but not this time! So I went back to doing it as the Brother manual instructed me to do. I rather think my failure this time was all tied up in the second lesson I taught myself.

Remember I was using a fine gauge machine; I have used ordinary four ply acrylic to make jumpers on this machine, using about tension eight or nine. Indeed my “card three” sample is knitted on tension eight with two shades of this yarn.

When it comes to knitting Fair Isle or dancing dollyies which require two colours to be knitted in one row, the machine did not like it at all, even though I went from tension eight to tension



1 2 3 4 5 6 7 8

SAMPLE 3

nine, as one should always do when working Fair Isle. I even tried tension ten, but this would not do either. I then did what I should have done in the first place – used the correct material for the job in hand. I hunted up some three ply yarns. This was not too easy, since I have only a few oddments in this ply and I had to find something to give a good contrast. I hope it will be clear in the illustrations. It never does to try to cut corners, does it? Or to put it another way “Laziest people take the most trouble.”



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STITCH PATTERNS

Part 1 – Your Questions Answered

In this new series, Diane will be writing about the stitch patterns which can be knitted by owners of Brother machines. The first article answers the questions that she is most often asked about knitting patterns.

Diane Bennett

How does the machine knit the different stitch patterns?

When using the machine to knit stitch patterns, needles are selected into two different positions, which are called B and D position, or working position and upper working position. As the carriage passes over these needles, each set of needles is knitted in a different way, which forms the stitch pattern.

How are the needles selected?

Only two different positions are available when patterning and the machine selects the needles to these positions using buttons, a punchcard, a mylar sheet or an electronic design. When using a push-button machine, the maximum repeat is eight stitches, for a punchcard machine it is 24 stitches and for an electronic machine it is up to 200 stitches. Although there is an enormous difference between the sizes of pattern which are possible, the principle is the same. The pattern selection mechanism uses the design to move some needles forward to D position, while other needles are left in working position.

When using a punchcard machine, needles which correspond to the punched holes in the card are selected while those which correspond to the unpunched areas remain in B position. When using buttons and electronic designs (mylar sheet or those entered into the machine) the selected needles are usually those which correspond to the pressed buttons or marked stitches. However, both these types of machine also have a reverse mechanism. When this is

used, the selected needles are the reverse of those normally selected, the selected needles corresponding to the buttons which are not pressed or stitches which are not marked.

How can the carriage knit the different stitch patterns?

Under the carriage are a series of cams which can channel the two sets of selected needles in different ways. The two sets of needles are then knitted in different ways, depending on the stitch pattern.

What is meant by pre-select?

All knitting machines which have a method of knitting stitch patterns automatically have a method of selecting the needles. Brother punchcard and electronic machines use the carriage to select and the needles are brought to the two different positions on the row before they are knitted. This is called pre-select.

When preparing to knit a stitch pattern, the design (buttons, punchcard, electronic pattern) needs to be entered at least one row before the pattern is to start. On the last row before starting patterned knitting, the change knob is turned to the correct position to select the needles. As the carriage knits the row, needles are selected to B or D position. Only when needles have been selected should the carriage be set up for the stitch pattern.

What is meant by end needle selection?

Brother punchcard machines from the KH840 onwards and all electronic machines can be set to

automatically select the needles at both ends of the knitting. This gives a neat edge when knitting all-over Fair Isle and weaving and helps to avoid dropped stitches at the ends when knitting tuck and slip stitch.

For punchcard machines and the KH900, the end needle selection mechanism is under the carriage. Two small cams are turned with a single prong transfer tool and these turn the end needle selection on or off. Other electronic machines have two positions of the change knob, KCI and KCII. When the change knob is set to KCI, end needles are automatically selected; when set to KCII the end needle selection is cancelled.

When knitting motifs in Fair Isle, end needle selection should be off to avoid long floats of yarn to the end of the row. Owners of machines with a thread lace setting should cancel the end needle selection when knitting this stitch to avoid dropped end stitches.

Why do all needles select to D position when knitting tuck lace with a 1x1 needle setting?

When knitting any needle setting with needles in non-working position, the end needle selection should be off. When the carriage is set to select end needles automatically, the needle before and after a gap is selected. If one needle is in non-working position, this creates a gap and the needle on each side will be selected. When a 1x1 needle setting is used, all needles will be selected to D position and no pattern knitted. When knitting any stitch pattern with needles in non-working position, always check that the automatic end needle selection has been cancelled, so that needles are selected correctly.

The KH940 punchcard machine was the first Brother machine with automatic end needle selection. Although later versions of this model have orange cams under the carriage to cancel this, there are some machines which have no method of cancelling the end needle selection. If using these machines for stitch patterns with needles in non-working position, the empty needles have to be taken out of the needle bed to stop end needle selection. (Note: the KH840 carriage can be modified to include cams to cancel end needle selection – contact your dealer or Brother for further information.)

What happens if rows need to be unravelled while knitting a stitch pattern?

If an error is made while knitting a stitch pattern, it may be necessary to unravel rows. The pattern then needs to be re-started on the correct row to continue.

Although the exact method varies slightly with different types and models of machine, the process is the same for all machines:–

1. Push back any selected needles and unravel the required number of rows, noting carefully this number of rows.
2. Return the design for the stitch pattern by this number of rows.
3. Select the needles for the correct row.
4. Re-set the carriage, yarn, row counter and charting device (if necessary) before continuing the pattern.

Push button machines are very easy to reset. After unravelling the rows, check the required row on the graph of the stitch pattern. Set the correct buttons and pull the handle to select the needles. Return the row counter by the number of rows unravelled, re-thread the yarn and continue knitting.

When using a punchcard machine, turn the punchcard back by the number of rows which have been unravelled and lock it on this row. Check that all needles are in B (working) position. Press both PART buttons on the carriage and take it across the needles to select the row. Reset the carriage for the stitch pattern and thread the yarn. Return the row counter by the number of rows unravelled, adding one extra row for the movement of the carriage to select the needles.

Electronic machines should be reset in a very similar way to punchcard machines. To return the pattern to the correct row, enter the number of rows unravelled then press the CR key. With all needles in B position, press both PART buttons and take the carriage across to select the needles. (KH950/950i – if an even number of rows was unravelled, two movements of the carriage will be required to select the needles.) Reset the carriage and row counter.

What about neck shaping – how do I pattern correctly for the second side of a neck?

When splitting for a neck, the second side must be knitted so that the pattern matches the first side. Again, the actual settings vary, but the process is very similar.

1. Note the row number when dividing for the neck.
2. Reset this row after knitting the first side.
3. Select the needles with the carriage.
4. Reset the carriage, yarn, row counter and (if necessary) KnitLeader.

For all types of machine, after knitting the first side of the neck, return needles to B position for the second side. This can be done with a seven pronged tool for speed, or some knitters prefer to

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knit a row with the main yarn and then unravel it.

If knitting with a push button machine, note the row in the pattern when dividing for the neck. For the second side, set the buttons for this row and pull the lever to select the needles. Reset the carriage, yarn and row counter and knit the second side.

Owners of punchcard machines should note the row number on the punchcard when dividing for the neck. Before knitting the second side, return the card to this row and lock. Press both part buttons and select the needles. Reset the carriage, yarn and row counter and knit the second side.

Electronic machines should be set in a similar way to punchcard machines. Before knitting the first side, note the row number without moving the carriage back towards the centre of the bed. To set for the second side, enter this row number and select the needles, using the carriage with both part buttons pressed. Reset and knit the second side.

Note: owners of KH930 and 940 machines press the M button before knitting the first side. Pressing this button again will return the pattern to the correct row ready to select the needles for the second side.

The photograph on page 24 shows a jumper from Diane's book "The Knitters Guide to the Brother Electronic" which has the neck shaped as described.

In the next article, Diane will explain how to knit Fair Isle and some variations on Brother machines.

Owners of Brother electronic machines will find more detailed information about the topics covered in the article in Diane's books "The KH900 User's Guide", "The KH930/940/270 User's Guide" and "The KH950/950i User's Guide". These books are available from your local dealer for £5.95 each. If you mention MKM, Diane will send the book post free to readers in the UK. Please write to Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ.

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TINKERING WITH A TOYOTA

STEP-BY-STEP GUIDE TO BUTTONHOLES AND BANDS

Shelagh Hollingworth

Since there comes a time when even the newest novice machine knitter wants to make a cardigan or jacket that buttons up, it is a sound idea to spend a short while learning various methods of making bands and buttonholes in advance, so that the prospect of having to add them at the end of knitting the whole garment will not be too daunting.

The buttonholes that are given here are suitable for single bed machines. Since they will be in bands that are to be folded double, you will be knitting each buttonhole twice, as will become obvious as you work the practise pieces.

EYELET BUTTONHOLES

This is the easiest buttonhole, but it only produces a very small hole suitable for babies' and children's wear. To work the hole, just transfer 1 stitch to the next needle and leave the empty needle in working position. This will make a hole in the row and the empty needle will pick up the yarn on the following row.

If you have worked a double band then you will need to work two holes in this way, so that when the band is folded back the two holes are in alignment. For example, if you have a band of 18 stitches (to be folded into a band of 9 stitches wide), count in from each edge 4 stitches and transfer the 5th stitch to the 6th needle, leaving the empty needles in working position. The finished band, 9 stitches wide, will have a

hole at the centre.

The resultant hole will be quite neat but if left as it is will allow for the tiny button to slip between the two layers. It is best to stitch the two layers together but avoid a heavy buttonhole stitch or you may find that the hole is too small for the button to fit through. A simple catching together of the two layers is all that is needed and by keeping the stitches loose you will be making a neat flexible buttonhole.

LARGER BUTTONHOLES

These can be made to any width provided the band will accommodate two holes side by side, plus enough knitting between for folding and joining. It is best to try out this type of buttonhole in a sample piece before adding it to a garment, then you can measure it against the buttons and test it in the tension. This is especially important if you are using a different tension from the main tension. Even if you are following a commercial pattern you may wish to use a larger or smaller button from those suggested, and this would be an ideal opportunity to try a different number of stitches for your buttonholes. Do see the whole test through by pressing the sample, if the ball or cone band allows for this, and joining the stitches at the end.

Having decided how many buttonholes you are going to make in the band, allow a length of contrast yarn about 15 cm, 6 inches long for each one. This yarn should be of similar thickness to your main yarn and for preference should be something like a shiny firm cotton yarn so that it will withdraw easily and not leave any fine hairs. In particular, if you are using white or any very pale colour as the main yarn, do not use too striking a contrast for the buttonhole waste yarn. There is always the slight chance that the waste yarn might leave a mark when it is removed.

This is the preliminary step for making the buttonholes. Draw out to holding (E) position the number of needles you have determined for the size of buttonhole. The latches will be open. Lay a length of contrast yarn into the open latches and gently pull back each needle, one at a time until all the stitches have been knitted on to the waste yarn.

Continue to knit until the next buttonhole row is indicated. You will need to work the buttonhole stitches twice on each buttonhole row, leaving you with a band that has two sets of contrast loops at equal distances apart.

At this stage you will not have buttonholes; these will only appear when you remove the contrast yarn. If the main yarn allows for pressing then do so by all means since this will keep the loops in place. However, this isn't vital, the stitches will not "ladder" before you are able to deal with them. Gently withdraw the contrast yarn, but do not pull it out violently or the buttonhole may distort. It is possible to use a pair of finely pointed scissors and snip between the stitches of contrast yarn, but take great care, since while snipping a main yarn stitch isn't a total disaster it does add to the work involved.

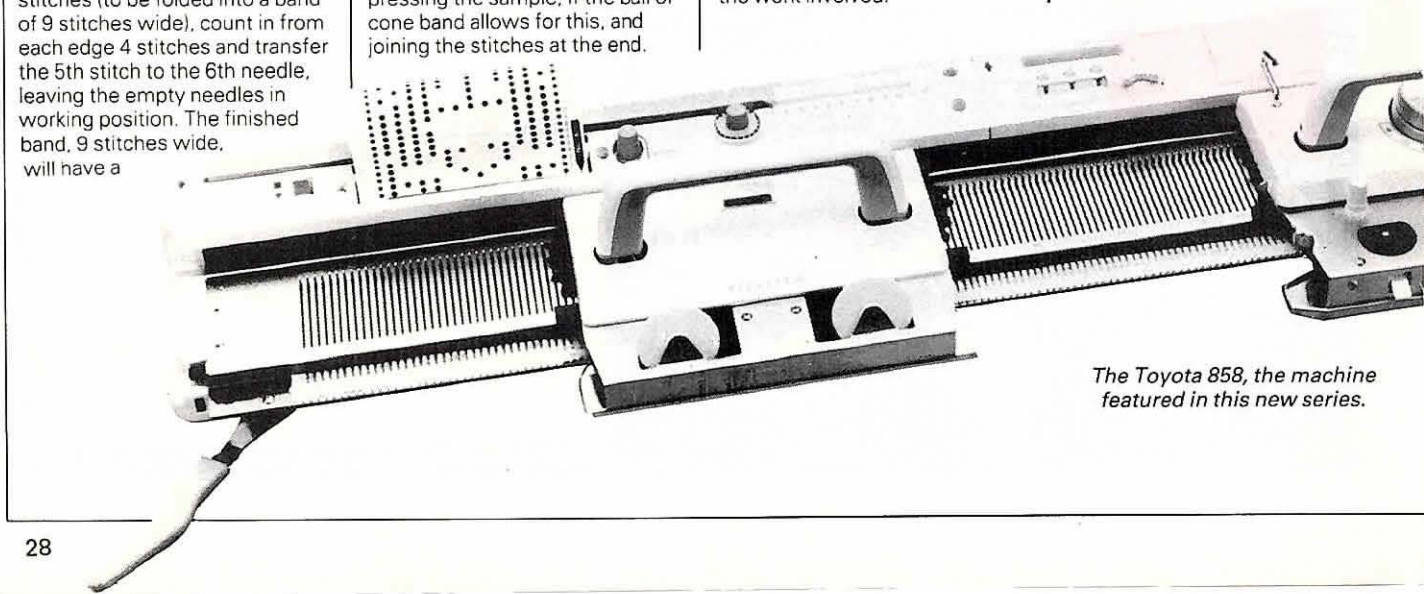
The two sets of open loops which are left can be oversewn together and then buttonhole stitched or, better still, the sets of loops can be grafted together. After grafting they will not necessarily need buttonhole stitching but this gives a very professional finish. As with the eyelet buttonhole, work the hand stitching loosely to give a flexible edge.

An example of this type of double band with buttonholes may be worked over 20 stitches. On reaching the buttonhole row, count in 3 stitches from each outer edge, push out the next 4 stitches to E position and knit back each stitch by hand with a length of contrast yarn. This will give you two sets of 4 stitches worked in contrast. When the band is completed, it will be folded in half to form a double band of 10 stitch width. The buttonhole, after stitching is 4 stitches wide, with 3 stitches on each side.

THE VERTICAL BUTTON BAND

For this type of band it is advisable to work a test piece because you almost always work at a tighter tension than in the main part of the work. From this sample you can work out the width of the band and the number of stitches required, not forgetting that the band needs to be doubled over when completed. There is no need to worry too much about the row tension since that can be adjusted once the band has been sewn or tacked in place. Allow for more rows than you think you will need and leave the last row on waste yarn.

Once you have sewn or tacked



The Toyota 858, the machine featured in this new series.

the band to the front edge you will be able to place markers to indicate where the buttons will lie. Count the rows between the markers to make sure that the buttonholes are equidistant, then work the buttonhole band to correspond.

The neatest way to attach the bands is to join with mattress seam both along the front edge that shows and slip stitch along the wrong side of the work. Unravel any extra rows and where possible graft the loops together.

If you are making bands for a 'V' neck jacket it is still advisable to work the button and buttonhole bands separately. By starting both bands at the lower edge, the counting of rows and placing of buttonhole markers will be made much easier and the bands will be shaped along the front slopes without any drag.

VERTICAL BUTTONHOLES IN VERTICAL BANDS

These buttonholes, which are a form of slit in the work may be just the shape you will need for your work one day and it is as well to learn how to work them. You will find it is similar to making a slit for a vertical pocket opening, but you will be making two slits for each buttonhole so that the band can be completed by folding over.

You are going to divide the buttonhole stitches in two and work on each half separately. For this example you have 20 stitches cast on for your band and you have reached the row at the lower edge of the first buttonhole. The band is 20 stitches wide, with 10 stitches for the actual band width when completed.

Beginning at the left hand side, with the carriage at the right, bring 15 needles out to holding (E) position. Put the side levers to 1. Work 7 rows on the 5 stitches at

Return all stitches to B position. Put the side levers to 0 and knit one row across all stitches. You will have made a vertical slit, 7 rows deep in the centre of each side of the band.

Once this band has been sewn to the garment the open slits may be slip stitched together and buttonhole stitched to finish.

MAKING HORIZONTAL BANDS

It is simpler to work the button band first for this type of fastening so that the positions can be marked on the button band for the buttonholes and the exact number of stitches calculated.

Although you will start with the main tension there is no need to work out how many stitches you require for the finished band. Take the edge of the garment and, with the wrong side facing and holding the work out straight but without stretching it, offer it up to the needle bed. Bring out the approximate number of needles to fit the edge and first pick up about 2 stitches at each end, then an occasional corresponding stitch every few cm (ins) until the work is neatly attached. Now the rest of the edge can be picked up, matching the stitches to the needles. The work should be lying flat and with no stretch. Try to pick up the stitches approximately 1 stitch in from the extreme edge, never in the edge stitch and where possible with the picked up stitches in line. This may sound like a lot of extra work but makes all the difference to the finished look of the garment and while you are making time to find the appropriate pick-up stitch, it takes no longer to find the right one.

Once you get used to looking for straight lines in the knitting it will become second nature and your work will become the neater for it; it is especially useful when you are making up using mattress stitch giving you an almost invisible seam.

Once the edge stitches are picked up to your satisfaction (with none bunched up together), bring all the needles out to holding position. Put the side levers to 0 and using main tension, knit 1 row. The stitches will now be back in working (B) position, with the carriage at the left. Before working further, cast on 2 stitches by hand at the left edge. The tiny extra length is for turning and neatening the lower edge, otherwise the join would be taken from the main part of the band and pull upwards spoiling the finished look.

Like the vertical band, this is going to be doubled over, so, having decided how many rows you want for the depth of the band, knit that number (this is the fold line), knit one row at a higher

tension for the folding row, then knit the same number of rows as prior to the high tension row. Now pick up the first row of the knitted band on to the same needles. It is not necessary to pick up a stitch for every needle, alternate needles will do, but make sure that the picked up edge is even to avoid the fold cockling or forming a fluted edge. Bring the needles to holding position. Put side levers to 0. Using tension 10, knit 1 row. It will be a simple task to cast off this last row using the latch tool. This leaves a flexible join with the band finished except for the narrow ends.

You can also make a similar band beginning with the right side of the work facing. Pick up the first edge and knit the rows as before, but then, instead of picking up the first row worked, run all the stitches on to waste yarn and knit a few rows before removing the stitches from the needles. First pin then tack this type of band on to the right side, covering the join, then back-stitch the open loops of the last row worked, as you would for a neckband, unravelling the waste yarn as you work.

HORIZONTAL BUTTONHOLES FOR HORIZONTAL BUTTON BANDS

Again, because the band is worked double, you will need to make two sets of loops for each buttonhole, but for this type of band the first set of holes is worked along the centre row of the first few rows and the corresponding holes are worked in the centre of the second half of the band. The instructions look rather complicated but the buttonholes are easy to work in practise. This is therefore another time when it is worth your while to work one or two in a sample so that you will not need to keep referring to the instructions once you start your band.

You will have already made the button band and this will tell you how many rows there are each side of the fold row. Mark this band with pins or a tack mark to indicate the button positions and count the number of stitches between the markers, allowing for the number of stitches you are using for the buttonhole. For example, if you pick up 1 stitch to mark a buttonhole, use this as the centre stitch and for a buttonhole 5 stitches wide, count 2 stitches to each side of the marked centre stitch. Make sure that you have exactly the same number of stitches between the buttonholes now calculated.

The button band shows how many rows you need to work before the buttonhole row. For

example, if you worked 20 rows for the button band, that is 10 rows to each side, and therefore the buttonholes are worked 5 rows from the beginning and 5 rows from the end.

Cut lengths of contrast yarn for each set of buttonhole loops, i.e. two lengths for each buttonhole. Knit the first 5 rows, then bring each set of buttonhole needles out to holding (E) position. Knit each stitch back by hand with the lengths of waste yarn. Knit the next 5 rows then 1 row at a higher tension as before to match the folding line on the button band. Return to main tension and knit 5 rows. Bring out the needles as before and knit in the waste yarn. Knit 5 more rows and either pick up the first row, as on the button band if you have the wrong side facing you, or run the stitches off with a few rows of waste yarn if you have the right side of the work facing.

When the band has been completed neaten the buttonholes by withdrawing the contrast yarn and grafting the two sets of loops together, or catch in the loops and finish with a row of buttonhole stitch.

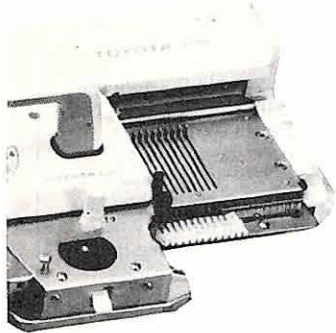
This horizontally worked band is easy to finish at the back neck of 'V' neck shaping because the ends can be grafted together, either before or after the edges are back-stitched on to the right side, or after only, where the work has been joined with the wrong side facing.

FURTHER WAYS OF WORKING ROUND NECKBANDS

While you are practising bands, your manual and first tuition book offer excellent basic methods for working neckbands. Practise will certainly be the best way to perfect the look of neck shaping and the neckbands. The following ways vary slightly and by trying them all you will come to find which suits you.

Even with practise you may not be too happy with your first neck shaping efforts but this can be overcome by working a separate neckband. First join one of the shoulder seams for a 'set-in' sleeve sweater or three of the raglan seams for a raglan sleeved sweater. Then, instead of picking up the neck edge stitches, cast on the given number of stitches and knit the number of rows as usual, including one row at a higher tension at the centre as a fold line.

With the right side of the work facing, hang the neck edge of the garment on to the needles, spacing the edge evenly. This is where you can conceal any roughness of the neck shaping by taking the edge a little further in to



the right. Bring these 5 needles to E position. Place the centre 10 needles back into B position. Work 7 rows on these stitches only. Bring the centre 10 needles to E position. Push the remaining 5 needles to B position and work 7 rows on these last 5 stitches.

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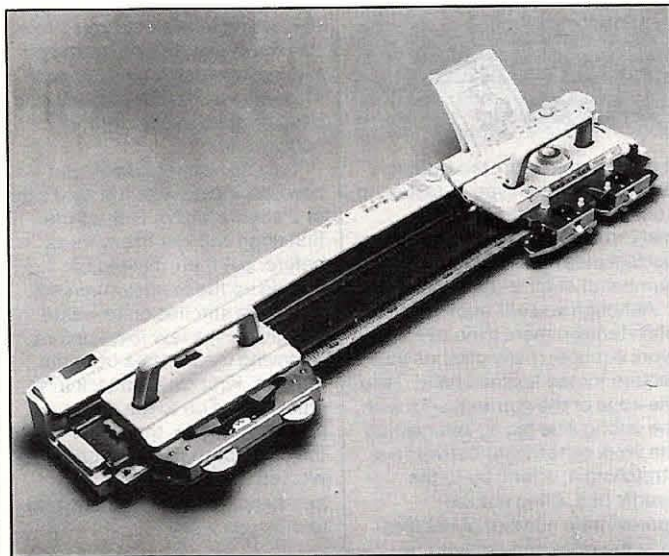
the knitting. Make sure that you balance the shape neatly all round. If you have to work 2 stitches in from the edge at one side of the neck, work in at the same level at the other side, this may make a slightly deeper neckline but will avoid the disaster of a lopsided neck edge.

Bring the needles to E position. With side levers at 0, knit one row bringing the needles to B position. Knit one row at tension 10 and cast off. Fold the neckband to the right side of the work and slip stitch in place over the joining row. By having the right side facing for the picking up row you are able to see the finished look as you work; in this way any little imperfections that show can easily be covered. This type of neckband will be simpler to make if the centre front stitches have been cast off instead of run on to waste yarn.

The round neckband in the manual illustrates picking up the neck stitches with the right side of the work facing you. A simple band may also be worked by picking up the stitches with the wrong side of the work facing. The band is completed in the same way but, after running the stitches on to waste yarn, the band is folded to the wrong side and back stitched in place. This leaves a neat smooth edge round the neck and the loops are concealed when this particular pattern of border is not required.

Picking up for a neckband with the wrong side facing is especially useful when working a raglan shaped sweater. Once the sleeves and back are finished, work the front. Leaving the centre front shaping on the machine, pick up the side neck stitches, then the stitches from the tops of the sleeves (one set to each side of the front neck), and lastly the back neck stitches. There is no need to seam the pieces but do make sure that they are in the correct order. Work the neckband rows, including a fold line row at a higher tension. Run the stitches on to a few rows of waste yarn and remove from the needles. After completing the seams, fold the band to the wrong side and back stitch the seam concealing the join.

With the wrong side facing for the pick up row you also have the advantage that instead of having to back stitch the folded neckband in place, you can, if you prefer, simply pick up the first row of the neckband stitches on to alternate needles (as on front bands). Then knit a row at main tension, followed by a row at tension 10 and finally cast off the stitches using the latch tool.



These articles refer especially to the Toyota 858 but the techniques described will be of interest whichever machine you own.

BANDS FOR OPENINGS

Button bands and buttonhole bands are not only necessary for cardigans and jackets, they are also used for shirt openings, or for shoulder fastenings on some sweaters. They are generally made in the same way, but, where there is a neckband or collar worked, you will save much time and work if you can leave the top edges of a band on waste yarn to be concealed in the picking up row of the neckband. Collars frequently begin halfway across the top edge of the front bands, but you can still conceal part of the top edge in the neckband before folding to stitch down, grafting the front band edge loops together to make an invisible join. These little details take a while to complete but make all the difference to the finished look – giving neat corners and no ridges.

Babies', toddlers' and young childrens' sweaters usually have relatively small neck openings. These shapings are designed to balance out the overall shape of the garment but have not taken into consideration the fact that childrens' heads are not much smaller than adults.

The only way to improve on this, keeping the neck shaping in scale but not too small for the

head to pass through comfortably, is to make a neat opening if there isn't one already provided in the pattern.

On a raglan shaped sweater it is an easy task to divide the stitches exactly in half at the back after a few rows of the raglan shaping. Work each side separately then make a little button and buttonhole band before working the neckband. For this kind of opening you will need to join all the raglan seams before hanging the neck edge on to the machine for the neck band. The placing should be in the following order: half back neck, one sleeve, front neck, second sleeve, second half back, and include the top edge of the bands if already worked. Try not to stretch the opening too much, and work the neckband as speedily as you can to avoid distorting the shape.

Another method for adding a neat buttonhole opening for a child's raglan sweater is to leave one of the front raglan seams open and work a button band across the sleeve raglan edge and then a buttonhole band on the corresponding front raglan edge. After neatening the edges this fastening can be enclosed into a neckband that will begin and end at the front raglan seam. Don't forget to work a buttonhole in the neck band too, in line with the buttonholes on the front

fastening.

On sweaters that have set in sleeves or round necklines, an opening on the shoulder is best. If you decide on a shoulder opening at the outset, there will be no need to make the fastening bands separately. When you reach the shoulder edge on the back, instead of working the stitches on to rows of waste yarn, mark both ends of the seam row, then with main yarn and main tension, work twice the number of rows as the depth of the fastening band. Run the stitches on to waste yarn for a few rows and remove from the needles. Alternatively, pick up the first marked row of stitches and knit one row at main tension, one row at tension 10 and cast off the stitches with the latch tool. Mark the first band with pins to indicate where you want the buttons to come, then work a buttonhole band to correspond.

The neck edges of these bands can be concealed in the neckband, while the armhole edges will be overlapped and sewn into the armhole seam. If the knitted fabric tends to be loose it will be more suitable to cast off the shoulder edges before adding fastening bands, to prevent the extra weight from pulling the shoulder down on that side of the neck. Another way to stop this happening is to line the shoulder seam with bias binding or tape, a quick job that not only secures the seam but adds life to a child's garment.

REMEMBER . . .

1. Decide which type of opening your garment will have before you even begin to make the pieces.
2. Work a tension sample for the button band so that you can judge how large the buttonholes need to be.
3. Practise a few buttonholes before you make either the button band or the buttonhole band.
4. Try to buy the buttons before you make the bands so that your buttonholes fit the buttons.
5. It is a good idea to have a session trying out all the different kinds of buttonhole methods so that you will not have to waste valuable garment making time seeing which one suits your purpose.
6. One neckband method isn't enough to have mastered. Use your previous tension samples to practise picking up edges stitches, some with right side facing, some with wrong, and try out the various methods of adding neckbands. If you use contrast yarns for practising the neckbands it will show up any irregularities.

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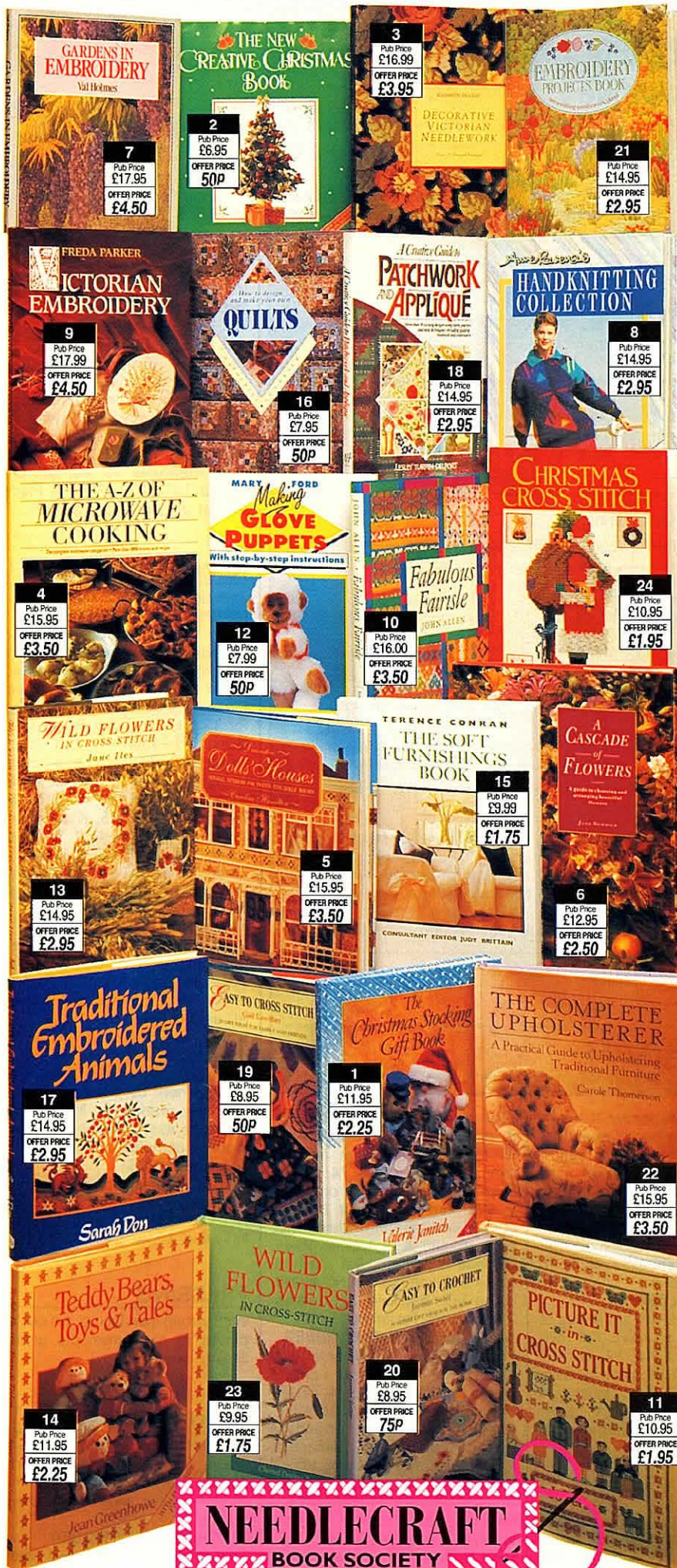
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3 INTARSIA SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with intarsia facility and with or without a ribber.

MATERIALS

Nina A. Miklin Riviera.
300 (300, 350, 350)g in No. 47 (MC).
50 (50, 100, 100)g in No. 19 (A).
50 (50, 50, 50)g in No. 17 (B).

GARMENT WEIGHT

Finished garment in second size weighs 300g.

The fibre content of this yarn is 75% Pure Lambswool, 25% Pure Silk. For further information about this yarn, please write to Nina A. Miklin, 104 Biddulph Mansion, Elgin Avenue, Maida Vale, London W9 1HU.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102, 107-112] cm, 30-32 [34-36, 38-40, 40-42] in.
Actual size 91 [100, 110, 119] cm, 35¾ [39½, 43¼, 47] in.
Length to shoulderline 56.5 [58.5, 62.75, 66.75] cm, 22¼ [23, 24¾, 26¼] in.
Sleeve seam 48 [50, 52, 54] cm, 19 [19¾, 20½, 21¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 50 rows to 10 cm, 4 in measured over stocking stitch after steaming (tension dial setting approximately 6).
32 stitches and 47 rows to 10 cm, 4 in measured over intarsia pattern after steaming (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 73 [81, 88, 96] Ns at left and 73 [80, 88, 95] Ns at right of centre 0 to WP. 146 [161, 176, 191] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 34 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 73 [81, 88, 96] Ns at left and 73 [80, 88, 95] Ns at right of centre 0 to WP. 146 [161, 176, 191] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 69 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

1ST AND 3RD SIZES

Inc 1 st at each end.

2ND AND 4TH SIZES

Inc 1 st at right edge.

ALL SIZES

148 [162, 178, 192] sts *. Set RC at 000. Using MT, K 244 [254, 274, 294] rows. Work measures 54.5 [56.5, 60.5, 64.5] cm, 21½ [22¼, 24, 25½] in.

SHAPE SHOULDERS

Cast off 8 [9, 10, 11] sts at beg of next 2 rows.

SHAPE NECK

Using a length of MC, cast off centre 20 sts. Push 56 [62, 69, 75] Ns at left to HP and cont on rem sts for first side. Cast off 8 [9, 10, 11] sts at beg of next row, 5 sts at beg of next row, 8 [9, 10, 11] sts at beg of next row, 5 sts at beg of next row, 5 sts at beg of next row, 8 [9, 10, 11] sts at beg of next row, 2 sts at beg of next row and 8 [9, 10, 11] sts at beg of next row, K 1 row. Cast off rem 12 [14, 17, 19] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

FRONT

Work as for back to *. Set RC at 000. Using MT, cont in intarsia patt from chart, K 202 [212, 232, 252] rows.

SHAPE NECK

Using a length of MC, cast off centre 12 sts. Push 68 [75, 83, 90] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off

5 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 4 rows. Dec 1 st at neck edge of next and foll 5th row. 52 [59, 67, 74] sts. K 18 [18, 17, 17] rows. Place marker at right edge for shoulderline. K 10 [10, 11, 11] rows.

SHAPE SHOULDER

Cast off 8 [9, 10, 11] sts at beg of next and foll 4 alt rows, K 1 row. Cast off rem 12 [14, 17, 19] sts. With carriage at left, push Ns from HP to UWP and finish to correspond with first side, reversing shapings and reading left for right.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for

2x2 rib (2x1 N arrangement). Push 36 [36, 37, 37] Ns at left and 35 [35, 37, 37] Ns at right of centre 0 to WP. 71 [71, 74, 74] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 50 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 36 [36, 37, 37] Ns at left and 35 [35, 37, 37] Ns at right of centre 0 to WP. 71 [71, 74, 74] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 101 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

1ST AND 2ND SIZES

Inc 1 st at right edge.

3RD AND 4TH SIZES

Inc 1 st at each end.

ALL SIZES

72 [72, 76, 76] sts. Set RC at 000. Using MT, K 4 rows. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 148 [152, 160, 164] sts. K 5 rows. RC shows 195 [205, 215, 225] and work measures 48 [50, 52, 54] cm, 19 [19¾, 20½, 21¼] in. Place marker at centre 0. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 140 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 knitting. Set RC at 000. Using MT-1/MT-1, K 3 rows. Using MT-2/MT-2, K 5 rows. Using MT-3/MT-3, K 5 rows. Using MT-4/MT-4, K 5 rows. Using MT-5/MT-5, K 20 rows. Using MT-4/MT-4, K 5 rows. Using MT-3/MT-3, K 5 rows. Using MT-2/MT-2, K 5 rows. Using MT-1/MT-1, K 3 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 140 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 18 rows. Using MT-2, K 20 rows. Using MT-1, K 18 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, pick up sts around neck edge and place on to Ns. Using MT, K 1 row. Using MT+4, K 1 row. Cast off loosely.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully.

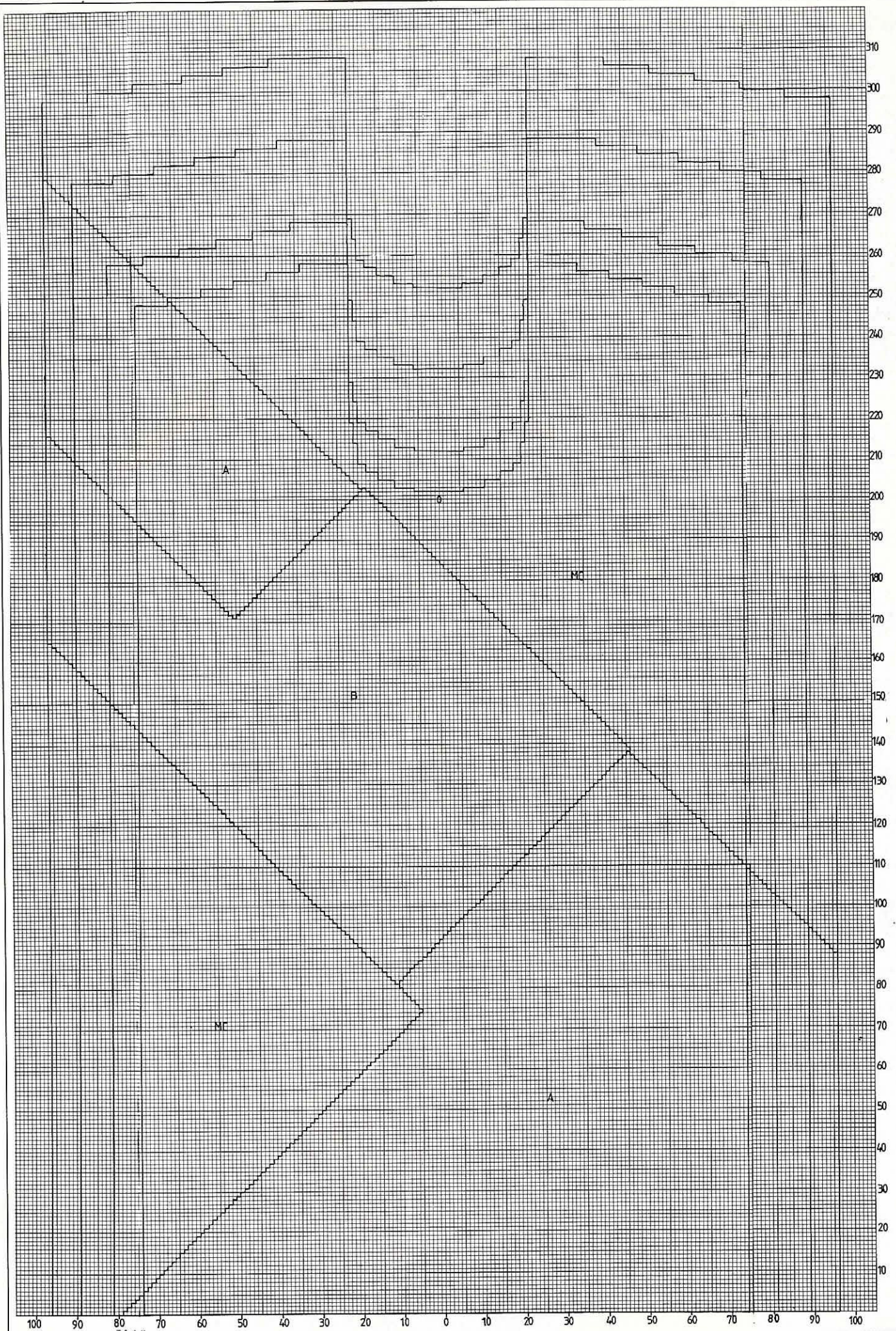
MAKING UP

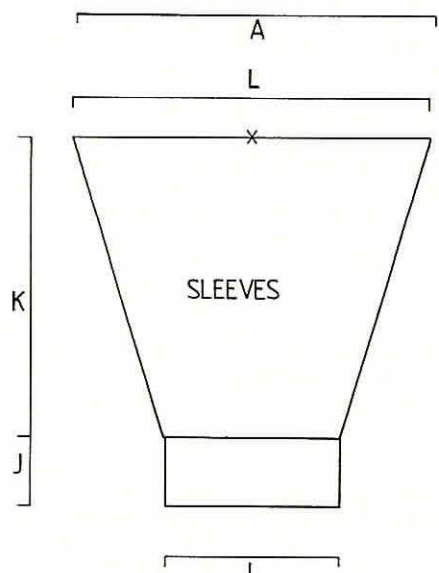
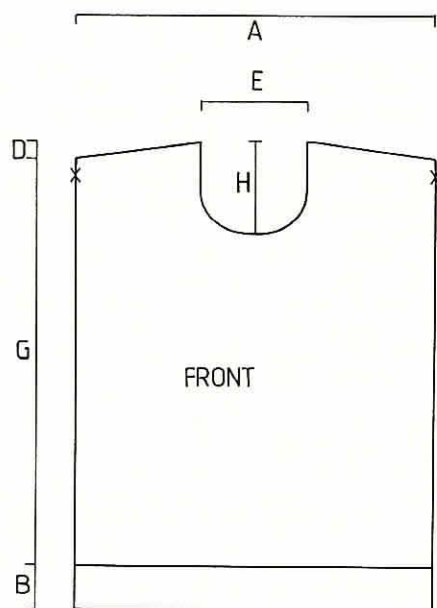
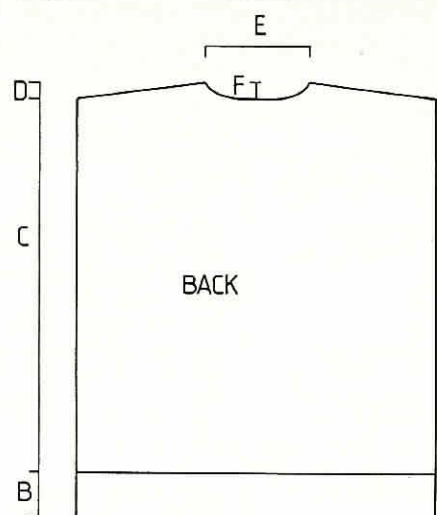
Join left shoulder and neckband seam. Set in sleeves matching sleeve markers to shoulderline markers. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half and catch down on inside.







A = 46 [50.5, 55.5, 60] CM	G = 52.5 [54.5, 59, 63] CM
B = 6 CM	H = 12 CM
C = 48.5 [50.5, 54.5, 58.5] CM	I = 22.5 [22.5, 23.5, 23.5] CM
D = 2 CM	J = 9 CM
E = 13.5 CM	K = 39 [41, 43, 45] CM
F = 1.5 CM	L = 46 [47.5, 50, 51] CM

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DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL16 1RR. We pay £5 for every letter published plus a year's subscription to the magazine for a Star Letter.

Dear Anne,

In the June issue Diana Wrightson said her punch is wearing out. I know sometimes they get dull from punching out tiny plastic holes. Someone told me the other day to punch a few holes in the really fine 3M sandpaper and it will sharpen the punch.

I love your magazine. Keep up the good work.

Yours sincerely,
Mrs Dawn Muloin
Aurora, Ontario, Canada

Thank you for your reply Mrs Muloin to Diana Wrightson's letter in June. We have not tried your tip but I am sure that others will and we will be informed in due course about this and other ideas. Unfortunately Dawn we have been unable to reply to you personally because we have not got your full address, but thank you again for writing.

Dear Anne,

I have a nine year old daughter who, like most girls with long hair loves pretty headbands. I have been so appalled at the prices of these in the shops that I decided to have a go at knitting them. They have been such a success and look good on, so I thought that I would like to share my pattern with MKM readers.

Any small repeat pattern punchcard (Fair Isle) gives a good result.

Set RC to 000, carriage on right, T7.

Cast on 24 sts by hand. Set change knob on carriage to KC immediately and K 1 row. Release punchcard, set cam button to "M" and thread in 2nd colour. K 150 rows.

Push all needles to WP. "B". (Release M button to plain and set change knob to NL.)

Pick up Row 1 of knitting on to needles to join both ends of headband together. K 1 row. Cast off. Finish off by simply tying loose ends.

Because of the thickness and width of the knitting, the headband will roll up slightly which looks, when worn, like the very expensive "Alice Bands"

found in the shops.

The headband is great for trying out colour and texture combinations before knitting something bigger and it adds a nice touch to a gift of a jumper to include making a headband. It is also a very good seller at school or church fêtes.

Thank you for a great magazine. I hope you like my headband.

Yours sincerely,
Mrs Margaret Grayston
Boscombe East, Dorset

Many thanks Margaret for a super idea and your sample, very bright. Another variation is to knit the headband twice as wide in black cotton and you end up with one of those very "trendy" black bands and again save a fortune in doing so.

Dear Anne,

Sorry for taking so long to put pen to paper, can only blame it on the knitting!

I had the same problem as Mrs M. Saunders of Bradford (January '91 issue), some years ago regarding extra long punchcards.

I managed to solve the problem with the help of my husband who enjoys a challenge and is a D.I.Y. enthusiast.

Using half-inch thick timber he made a gadget which looks similar to a wall mounted loo roll holder which I clamp on to the machine table behind the punchcard feeder.

The base is 9½ inches long and 2½ inches wide. The side supports are 8¼ inches high by 1½ inches deep. These side supports slope backwards slightly and have a groove for shorter punchcards (but are still larger than the standard ones), the lower groove is 5¾ inches from the top of the base.

A piece of round timber with flat ends slots between the end support resting in the groove. I hope you can understand the diagram.

Whilst the angle of the side pieces is not crucial they should not be too upright otherwise the centre wood roll will not rest securely in the groove, also this

piece of wood must be round otherwise the punchcard will not pass over it smoothly.

We tried several variations before we got it right and up to date I have used three punchcards maximum length clipped together and have had no problems.

Many thanks for a super magazine, it's my knitting club!

Yours sincerely,
Mrs M. Howland
Whiteshill, Glos.

Thank you for your interesting accessory. I have a feeling that your husband could end up in business making these as a sideline for knitters! We have had many variations on this theme and I know that we will continue to have many more.

Dear Anne,

Have you tried to "increase 1 st at both ends of the next 17 rows", or "at the left of every row"? Hard isn't it?

The answer is very simple, I used "17 rows" because I was knitting a sideways-knitted round neck top, the decreasing, - "cast off 11 then 1 stitch every row 17 times", caused no hassle.

The remedy is this. When you reach the point of increase, knit right to left and then "e" wrap 28 needles, carriage set to knit back, knit to right.

You have knitted 2 rows so should have increased 2 stitches, therefore before you knit to the left put carriage to hold and bring to hold (D/E) position 26 needles. Knit to left.

Push to upper (forward) working position the held needle nearest those knitting and knit back, do this every row until 11 needles are held at left. Cancel hold and knit back the 11 needles with the next row.

To prevent any of these 11 needles failing to knit bring them forward to hold and knit back for 2 more rows and then continue to follow the pattern.

The system also works if you are knitting tuck lace every other needle and gives a neat edge.

Yours sincerely,
Gwendoline A. Taylor
Bamber Bridge, Lancs.

Thank you for a very useful tip Gwendoline, another one for Miss Brodie's computer I think.

Dear Anne,

As an avid cover to cover reader, who is always impatient to get the next issue, I thought I would put in writing some ideas for every knitter's bug bear, the dreaded "oddmens", encouraged by my terrible habit of hoarding.

But the tale starts long before. After many years of contentment with my Singer KE2400 punchcard machine (lots of school jumpers etc...), I wanted to upgrade to a double bed machine so I purchased a second hand Singer 600 in October last year. Having thought that I was a

maniacal knitter already (always hand and machine knitting on the go), I found that I was literally burning the midnight oil trying out every feature and churning out jacquard jumpers. Nobody escaped a new jumper last Christmas.

Then I wanted to go one stage further and add a four colour changer, but alas my version was too old. Big decision time, do I carry on with the 600 or go for the newer version? The saleslady won and I purchased a new Singer 2331 with four colour changer, and the thought in mind that I could add the computerised designer later.

But what do I do for space? As my work room is quite small, the KE2400 had been packed away, my sewing machine is next for relegation, but there is still not enough room to put up the 2331 as well. Of course the largest area is taken up with yarn, so I made the supreme effort and have dedicated the last few weeks to using up oddments. By that I mean quite large amounts including single items of unknown blend. Having 10 Persian cats, my suite has taken a beating over the years and there is no point in buying new, so now there are new covers for the arms and back, made by hand in thicker yarns. A few draught excluders have been made, stuffed with pieces of knitting that have gone wrong or the colour scheme wasn't right. I have crocheted umpteen cat blankets and have made myself lounging gowns - four strips of Fair Isle knitting machine-sewn together, armholes and neckline bound with knitted bias strips. This still left quite a large amount. I racked my brain for days and finally came up with the idea of a second hot water tank cover! My airing cupboard is very small and there wasn't enough room for another padded one, so I made five circular sections for double thickness, slightly shaped at the top, made narrow ties of narrow rib (7 sts) and... hey presto! One gaudy airing cupboard, but at least there are a few pence saved on the electricity bill, plus a few pounds on buying another jacket. The idea came from trying out quilting, so I am sure there are many who would be able to make the padded variety.

By the way, I save the cardboard cones and use these to light my open fire! I also save ruined tights/stockings, cut into about two inch lengths (after washing) to use as stuffing for cat beds, using remnants of materials made into large cushion shapes, totally washable.

I must admit that many of my hobbies have been dropped due to knitting, i.e. fine crochet, tapestry, embroidery, tambour work, lace, candle making, showing my cats and, sad to say, dressmaking - but I am becoming a cut and sew convert after quite a few experiments and nothing

★ STAR LETTER

Dear Anne,

I was unfortunate enough to have to sell my knitting machine after a fire in our café and having no income for a few months.

"Never mind", said my mum, "you shall have another one eventually, and next time you had better get an Atari one." (Guess which computer the children have.)

Just before Christmas I was presented with a Singer 2331, a few cones of yarn, a copy of Family Circle, the one with the Turtle chart in and a list of all the sizes of all the young children in our family!

Thanks Mum and a big thank you to Betty Powell who would turn up on my doorstep with her Toyota 901 when my withdrawal symptoms got on top of me and to Mrs Morgan who bought my Brother 260 and let me hold on to it for a while to finish my elder daughter's wardrobe and Jeanette of Debenhams, Swansea, who was a shoulder to cry on (despite the fact that every time I walked near her demonstration machines something would go wrong). It goes to prove what a good crowd machine knitters are.

I would like to pass on a tip that I discovered by accident – or sheer laziness if truth be told. I dropped my pencil on the floor behind my machine and not being energetic enough to retrieve it, I used my New Home air soluble marking pen to mark my intarsia chart. A few days later the mark was gone. I now use my marking pen to highlight basic pattern columns, write on tension squares as they come off the machine, mark the sides of my knitting instead of yarn markers and, if using a cut and sew neckline, to draw around my templates.

On some papers the pen can leave a faint brown mark but the ink completely disappears on fabric, although I would recommend doing a test piece first.

I hope my tip is of some use and it's great to be back.

P.S. On the subject of "Vanish", it's great for washing white cockatiels who decide to go for a paddle in a bowl of chilli-con-carne!!

Yours sincerely,

Moyra Di Francesco
Fforestfach, Swansea

It was great to hear from you and I am glad that you are back knitting again! Your tip is very interesting and I have spoken with New Home about this pen, see (Newsline) for further details. I must admit that I have passed on your comment to the makers of Vanish as I am sure they will find it amusing, as did we. Your's has to be our STAR LETTER!

has laddered or fallen apart! If I had the chance for one wish to be granted I would ask for more than twenty-four hours in a day.

Keep up the good work with your magazine, it's the only one I buy regularly and read with such enthusiasm, honestly!

Yours sincerely,
Elaine Frampton
North Watford, Herts

What more can one say – thank you Elaine and congratulations for being so inventive. Every knitter knows the hoarding problem and you have found yet another way of using yarn – a jacket for the hot water tank, although I'm not so keen on the more than twenty-four hours in a day bit, however, it does seem at times as if we work more than that!

Dear Anne,

May I say how much I enjoy your magazine, you always seem to have the patterns I like, to say nothing of all the other pages packed with helpful articles, letters and hints. I have a Jones 840 and ribber, plus a Bond Classic.

I was interested in the last paragraph of the Star Letter, April issue. If anyone has a personal

computer in the home that has a 'search' facility, they may like to try my system. I make a list of all patterns that I like, for say *Machine Knitting Monthly*.

Date, Page, Type, Tension, TD, Ply, Yarn, Garment and Comment as headings.

Then I write: Jan 91, 44, Fair I, 29x36, TD7, 4, YeoCash Sweater, Reindeer, etc to follow along.

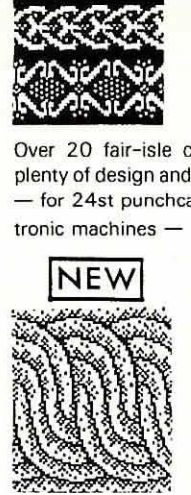
There have to be some codes made up as the normal is for just eight letters so ATCHENSW = Atkinsons Chenille and Soft Wool etc. Then you can search for any on the list for instance, tension – 29x36. Each time you press an "F" key that tension will be highlighted and then you can make a written list of any patterns with that tension. This can apply to yarns, garments, ply etc, which is much quicker than going through all the magazines. I also have a file on computer called HINTLOC, which is Hint Location, so if I see any useful hints I put them on this list say: Neckband picking up sts for rib – MKM Jan '91 P.66.

I can print out my lists as well, look up neckbands and see at once what I have in all the magazines on neckbands, what month, year and page. I also have



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DEAR ANNE...

a list of the codes that I make so that I don't forget what they mean!

Here's to your Silver Jubilee.

Yours sincerely,
Miss Jean L. Brodie
Guildford, Surrey

Thank you for your letter Miss Brodie (I refrain from making any comments about your name!) and your wishes for our present birthday and for future ones. Your system is very clever and yet simple, you had better be careful, I can see that other readers might be wanting to contact you for copies of your printouts to save them time looking up this information if they have not got a computer.

Dear Anne,

May I suggest the following idea to assist other machine knitters with the problem which your correspondent Doris Hitchen mentioned in March '91, the yarn running out half way through the row.

For some time now I have pulled the "final" end which one usually finds hanging, about 5-6 inches long from the inside of the cone and where possible made it about 15-18 inches long. I then attach a small bell such as used for toys or kittens, near to the cone on this length. The bells are usually only a few pence on the market stall.

Usually one hears the bell a few seconds before the final yard, but it catches on the yarn mast anyway so that even if the row gets tightened and has to be pulled back, at least it does not fall off. It has saved me a lot of frustration.

I do hope this may help some of your readers.

Yours sincerely,
Mrs Joan W. Joyce
Sheering, Herts.

As with Mrs Wood, it is the simple ideas that work best, thank you Mrs Joyce for your hint.

Dear Anne,

I have a tip that I would like to pass on to Passap/Pfaff knitters.

I own a Duo 80 and quite often I have a problem when all the pushers go into a straight line on the back bed.

It means that I have to keep bobbing up and down to check and sometimes I have knocked the card holder.

This became quite frustrating to say the least, until one day in a Do-It-Yourself store, I spotted the mirror tiles. As my machine has the wall at the back of it, Hubby put a line of mirror tiles along the wall in line with the pushers. Now I can see at a glance if my pushers are in formation. It saves a lot of time and patience.

I hope this helps other machine users, I enjoy MKM and find the hints and tips very good.

Yours sincerely,
Mrs Mary Kneen
Crawley, West Sussex

What a simple but effective idea! Again it proves the point that we are an ingenious bunch. I am sure your idea will help other Passap/Pfaff knitters.

Thank you also for your kind words about the magazine.

Dear Anne,

I felt that I had to write to you to tell you about an unfortunate experience I had with my Toyota 901, and about which I feel I must warn other knitters.

Recently I was busy on my machine, having just had the ribber bought for me. I do most of my knitting in the evening because my husband works on night-shift and I have two young children.

I was, however, too enthusiastic to check one simple safety precaution. That is, was the machine securely clamped to the table? I had only knitted a few rows when the machine and ribber fell on to my lap. I was trying to lift it up when the machine and ribber slipped forward and 12 needles went straight into my arm. I never realised they were so sharp.

I was too far away from the telephone to dial for help and all I could do was shout and hope that my daughter would hear me. It took around ten minutes before she woke up - isn't it funny, when you want them to wake up they never do!

The trouble was just beginning. I told her as calmly as I could to just go and press the panic button on our burglar alarm and our neighbour would come and help. Unfortunately, my daughter is only four years old and she took one look at the blood and me hooked on to the machine and went into hysterics.

I had visions of sitting there holding the weight of the machine in one hand and hooked up in the other until my husband arrived home from work the next morning.

However, luck was on my side and with a little patience I managed to get the hooks out of my arm. I don't know who was in shock more, me or my daughter. I calmed her down and then picked up my copy of MKM. I was not ready to venture back to the machine that night. Since then I have returned and am getting on well with it again.

My husband said I should be banned from using it unless I can follow a good safety rule - CHECK THE MACHINE IS SECURELY CLAMPED EVERY TIME IT IS

USED. It is a simple thought but something that many of us forget to check.

Yours sincerely,
Mrs Tracey Robbins
Stapleton, Bristol, Avon

Thank you for your letter, Tracey, we were horrified to hear of your accident.

As with all accidents it is so easy to say afterwards, "If only . . .", but we are all guilty of taking short cuts or becoming complacent and safety precautions are so easy to forget – until an accident happens.

I am pleased that no long term damage was done and I know that you are happy to let us use your experience to warn other readers about checking the machine is clamped securely before use.

Dear Anne,
I know that we should not laugh at the misfortune of others, but Doris Hitchens' letter cheered me up – I thought that I was the only person to get "stuck".

Only a few minutes before I read the letter, I had knitted myself into my new Transfer Carriage, where the needles poke out of the top as it goes across. I am forever getting stuck on the sinkers, so I cut cuffs from tights to protect myself. One of my most painful accidents was when everything "fell off" – a common occurrence – I bent under the machine to sort it all out, I was wearing dangly earrings and I got stuck on the sinkers.

Incidentally, I have taught my Labrador to help me, when the weights fall off, the tend to roll away, so he sits at a safe distance waiting to "fetch".

On a more serious note, I gather that people have problems when the yarn runs out unexpectedly. I bought a baby rattle made from cane work with a bell inside. It can be tied to the end of the yarn and placed a few feet from the table. Cat bells fixed to a safety pin also work, but are not so effective as the rattle ball.

Yours sincerely,
Pauline R. Wood
Warley, W. Midlands

Thank you for your letter, regarding being knitted in to your work you might like to know that La Riviere of 67 Bartholomew Road, London NW5 2AH actually make and market sleeve guards to help stop this problem. As to the problem of yarn running out, with your 'gadget' yet again machine knitters are proving an ingenious crowd.

Dear Anne,
Anne Coates from Okehampton writing, with a little incident that you might like to hear about.

In 1990 I took a coach party to the Bristol Exhibition. Whilst there I met a lady in the bar, having a little refresher. We got talking and Kath and I wrote to each other swapping punchcards and

enjoying each other's news and views via the postman.

At a busy time for me in November (I was running a market stall selling my knitwear), the shop (Anne's Knitwear) was offered to me and, in the course of moving bits and pieces and the obvious newness of a new business I lost Kath's letters. I received a postcard asking for the return of a particular card. You can imagine I was really upset, not to be able to reply.

I was very wrapped up in running the new shop and I then decided to run another trip to Bristol. I hoped maybe that I would recognise Kath if she was there, but I did not hold out much hope as I had only seen her for about half an hour the previous year.

Imagine my delight after we had been walking around for about three hours when a voice behind me said, "Is it you Anne?". There she was, "It wasn't you I recognised, it was the back of your husband's head," said Kath.

I don't care what it was, I am delighted to have found my friend again. Although this year the crowds were overpowering and not a real pleasure as the previous year.

I am very glad my husband and I took this party and I'm sure that Kath and I will swap many more ideas and punchcards.

Yours sincerely,
Anne Coates
Okehampton, Devon
A profound story with a happy ending! I am glad that it worked out alright and perhaps there is a moral tale here about always keeping your names and addresses together in a safe place.

Dear Anne,
I wonder if I can help Mrs J. Dunlop (Star Letter, January). When knitting a garment which is complicated or likely to be interrupted, I start by writing the name of the garment, pattern source, tension dial and punchcard number at the top of a spiral bound note pad.

When I have to leave the work I then write in the row count and card line, followed by NEXT: and write in the next operation. An example might be: Lacy Sweater. MKM Pattern X. Card Brother 18J, TD6 RC24 Card Line 48. NEXT: Lace Carriage.

I leave the pad propped up in front of the row counter in plain view for when work is resumed. This means that the card is not marked and so cannot cause confusion.

It works for me, I hope it does for Mrs Dunlop. Remember, if the telephone rings when you are busy, forget it! If it is important the caller will ring again.
Yours sincerely,
Mrs T. Harrod
Studley, Warks.

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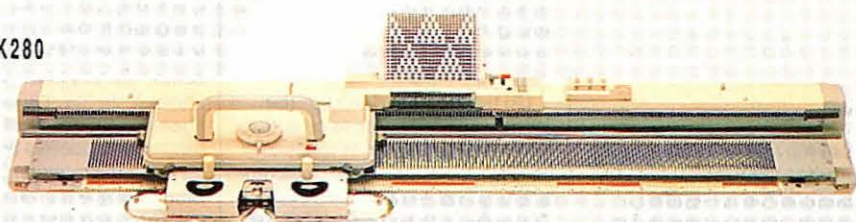
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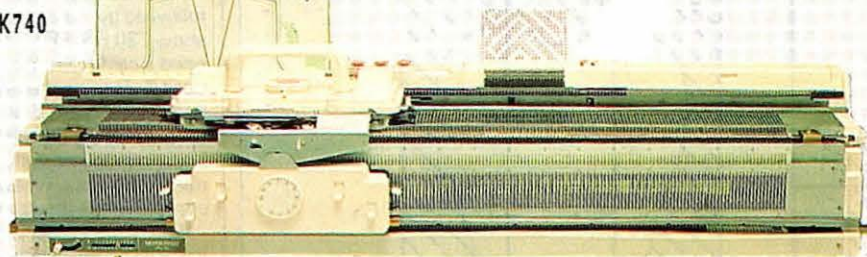
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SIMPLY SILVER

This month I've had two queries about the Design Controller (which is used with the 580 and the modular electronics). The first query was about the programme "multi-coloured jacquard"; (in early manuals this programme is called "several colours in one row"). The second query was about the programme for patterns that are bigger than one mylar sheet. The knitter wanted to know if the programme for a pattern needing more than one mylar sheet could be combined with the programme for multi-coloured jacquard.

Liz Norton

I'm not going to deal with these queries in detail until next month; however the answer to the second query is, "yes, you can". I had to go back to the machines to find this out, and this made me re-examine the Design Controller programmes and see how they related to each other. Previously I'd rather regarded the programmes as quite separate entities.

Before moving on to combining programmes, let's look first at the basic programme for reading a mylar sheet. As an example, I'm using pattern 4-27 from the basic 890 pack. This pattern is 50 rows long and 48 stitches wide.

For the basic programme, you key in "Read" and "R" appears on the screen. I always say to myself, "'R' for 'read' and 'rows'", as the next figure to key

in is the number of rows in the pattern. So key in 50. Now we need to tell the machine how wide the pattern is, so key in "F4" and "S" for "stitches" appears in the display. Now you can key in the number of stitches, 48 in this case. For a basic pattern, this is all the machine needs to know, so key in "=". You key in "=" when you've completed a step. The display then shows "50 RS SET". This tells you to prepare the mylar sheet for reading and that the machine will read 50 rows. You prepare the mylar sheet to be read exactly as you would if you were knitting directly from it. That is, you turn on the inspection light, line up the card on row one of the required pattern, then turn off the inspection light.

On the 580 you don't set the stitch width indicator since you've fed in the number of stitches to be read. The stitch width indicator is always set to 60 if the Design Controller is to be used. With the EC1 Pattern Controller, the righthand stitch width indicator is set to 60, while the lefthand indicator is set to the left edge of the required pattern. Having set the mylar sheet, you press "=" to tell the Design Controller that you've done that. The mylar sheet

is then scanned, the pattern appears in the display as it is scanned, at the end the screen flashes "COMPLETED" and then "OK" appears.

Now let's move on to programming a pattern larger than one mylar sheet. In fact the initial programming is exactly the same as for a "one mylar sheet" pattern. As an example, let's suppose we have a pattern 170 rows long and 150 stitches wide. You key in "R", followed by the number of rows, "170", "F4" and the number of stitches, "150". When you press "=", the Design Controller will display "150 RS SET". This means "prepare the mylar sheet for reading". You have more than one mylar sheet of course, so you have to know the correct order to feed them in. Fig. 1 shows the way the pattern is organised on the cards. The Design Controller is telling you that the card to be scanned is 150 rows long, so it must be one on the bottom row. In fact, you always start at the bottom left corner. So you start with mylar sheet A. (In the manual the mylar sheets are numbered; I'm using letters because in a later article I'll be writing about combining this programme with the multi-coloured jacquard programme; that programme involves several mylar sheets per programme and they are numbered as well. So I'm using letters for this programme and I'll use numbers for the multi-coloured jacquard programme in due course.)

So, with the inspection light on, line up card A on row one, turn off the inspection light and key in "=". The machine will scan 150 rows. However, instead of "COMPLETED" flashing up followed by "OK", the display will show "20 RS. SET". So now you need a card from the upper row - Card B. Turn on the inspection light, line up card B on row 1, turn off the inspection light, key in "=" and the machine will scan 20 rows. This time, when scanning is complete, the display will say "150 RS. SET". So you move on to card C. The display helps you by telling you the number of rows it is about to read (that is, scan). It doesn't tell you exactly which card is next, but it *does* tell you if it is one from the top or bottom row.

The only other point to watch is that you use the inspection light correctly. You *must* have the light on when you line up the mylar sheet on row 1 and turn it off *before* pressing the "=" key.

The query I had this month was from a knitter who wanted to know what happened if the pattern was less than 150 rows long but *more* than 60 stitches wide. Fig. 2 gives an example and again the mylar sheets are fed in in the order A, B, C. The knitter was also not sure what the instruction in the manual regarding blank cards meant. The instruction says, "Even if one of

FIG 1

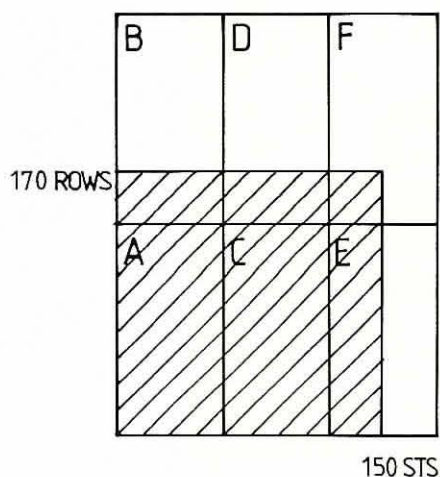


FIG 2

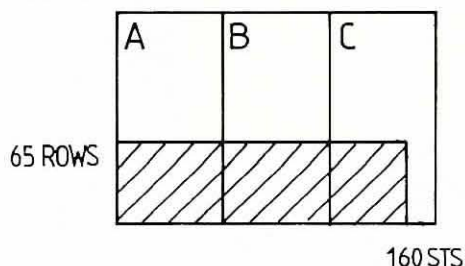
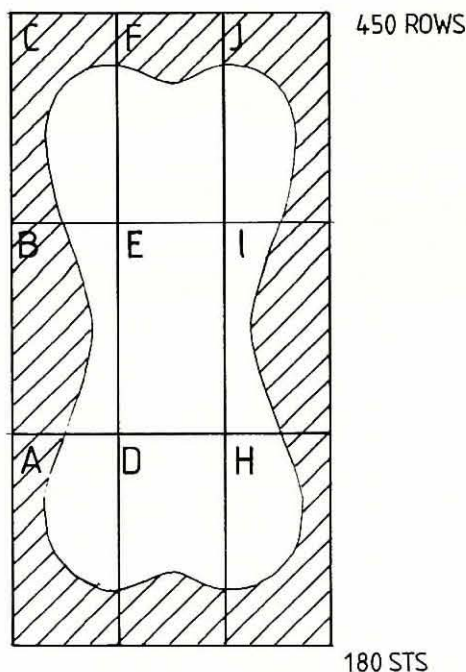
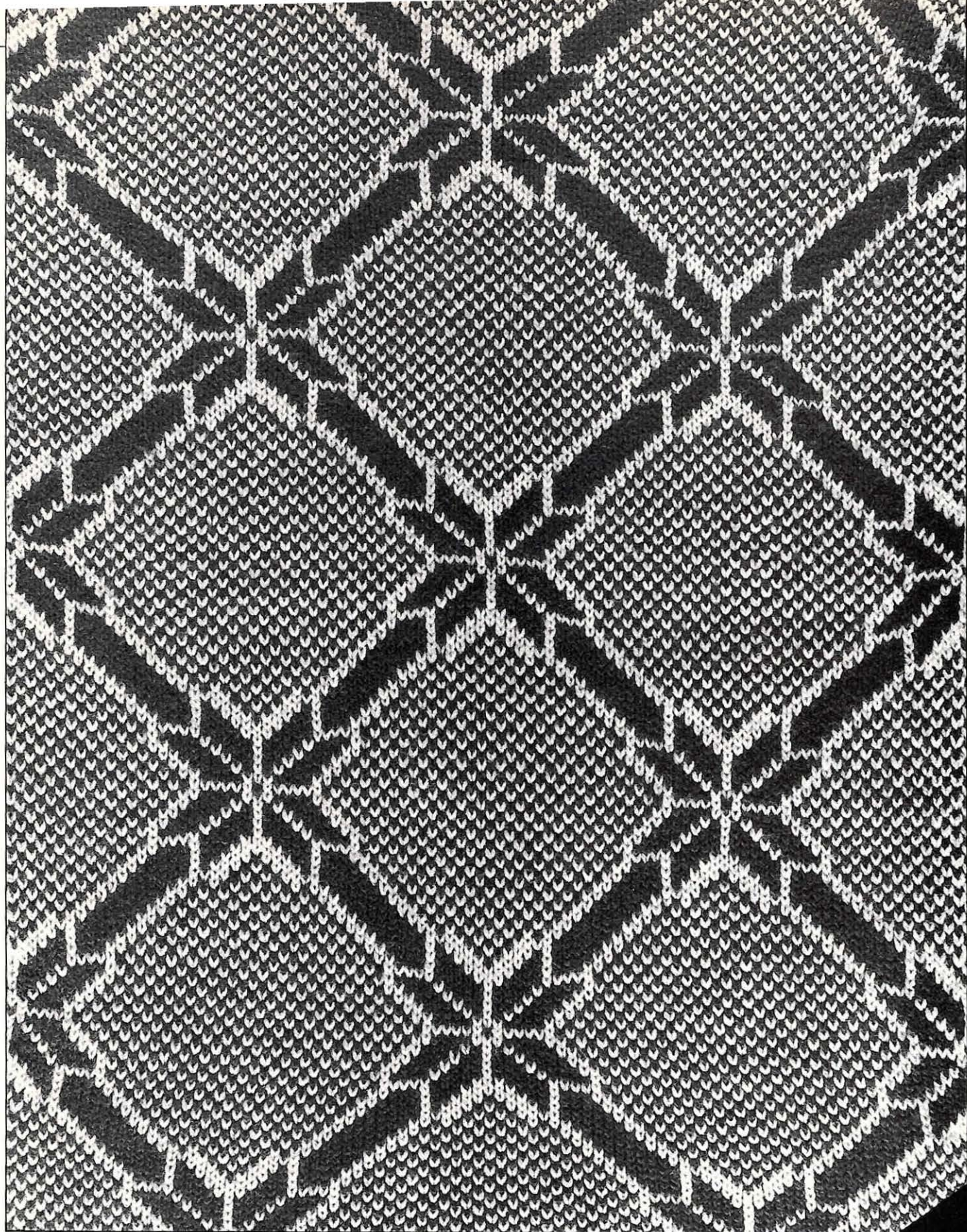


FIG 3



/// = PATTERNED AREA



the mylar sheets has no pattern on it, you must still read it in the correct sequence".

Fig.3 shows a possible plan for a very large pattern. I've imagined the actual knitting as a large rectangle 180 stitches wide, 450 rows long, with a border pattern all the way around and a blank area in the centre. Mylar sheet E is completely blank, but must still be fed in, in the correct order, so that the pattern is assembled properly by the Design Controller.

(This pattern would have to be knitted as double jacquard of course, otherwise there would be long floats across the centre.)

In this example, the pattern is symmetrical, so in this case you could programme the pattern differently. You could draw only the left half of the pattern and use the mirror button for a mirror image. This would result in the same pattern with only half the drawing.

Next month I'll be writing some

more about programming the Design Controller.

Footnote: Ann Kite has two videos for the Knitmaster/Silver electronics. Both contain very detailed information on the use of the Design Controller.

Welcome to Simply Silver which
replaces Knitmaster Corner
as the article of special
interest to all
SILVER REED
owners

HELP LINE

Our problem page – not, we hope, an agony column but the place where you can ask the help of other readers who may have the answer to your problem. Please write in if you can help with this month's requests or let us have your own for a future issue. We shall pass the answers on.

Dear MKM,

I am writing to you to ask if you could put in to your magazine my request for someone to write to me. I would like someone with a Simpleframe if possible, which is the machine I have, along with a Bond, but I will answer all letters.

My name is June Shaw, I am fifty-eight and a widow, my husband died five years ago. I have three children, two sons and a daughter and four lovely grandchildren, three girls and a boy.

I belong to a machine knitting club here in Sydney, only a small club with twenty members and when I first started at the club not one of the ladies had heard of a Bond, let alone my Simpleframe, but it is still quite good to talk to other machine knitters. We have a man in charge of our club, he does some really good knitting and puts us women to shame.

I live in a bed-sitter in a church-run set of units, not a great lot of room, but still enough to set up my Bond and a cupboard to store my yarn, which I cannot resist buying.

I like embroidery and tapestries and so on. I do a little gardening in my little back and front "plots", though the plants are inclined to die on me, so I'm not very successful I'm afraid.

I hope that you can help me.
Yours sincerely,
Mrs J. Shaw
Lakemba, N.S.W, Australia

Thank you for your letter Mrs Shaw and I am sure that some of our readers will take up pen and paper. Even in Australia we can see that machine knitters love hoarding yarn, something that knitters over here will also admit to. If anyone does want to reach Mrs Shaw they can write to us and we will pass on the letters to her.



Dear MKM,

I wonder if any of your readers can help me. My husband purchased a Toyota 777 and a Toyota 506 ribber from an auction. He thought that he had got a bargain as it looked as good as

new. However, when I unpacked them I discovered that the coupling for the ribber was missing, there was no fabric presser at all, only thumb screws on the main carriage and no cast-on comb, although I can use the one that I have for my 901. Also missing are the two clamps to screw the ribber on to the tilt table and finally there are no instructions for either the 777 or the 506!

I cannot find any mention of the 777, is this the same as the 858? I would be grateful if any of your readers have any of these parts, I will of course pay for them plus any postage.

I must finish by adding that I think you have a great magazine and I have really learned a lot about machine knitting and look forward to each issue.

Yours sincerely,
Lynda A. Self
Ipswich, Suffolk

The Toyota 777 is a 12-stitch punchcard machine like the 858. Can anyone out there help Mrs Self with the missing parts?



Dear MKM,

I have just bought a Jones KH588 knitting machine from a car boot sale. Unfortunately it has no instructions.

Can anyone pass on an instruction book, I would gladly pay postage and photocopying expenses.

Yours sincerely,
Ms Sue Hiles
Newport Pagnell, Bucks

I am sure that someone will be able to help you with this knitting machine!



Dear MKM,

I am writing to ask whether any of your readers has a punchcard of a swimmer?

My daughter teaches swimming and would like a sweater with a swimmer on. I have searched through all my Machine Knitting Monthlies (and believe me, they are beginning to

out-do my stockpile of yarn), but I cannot find a swimmer anywhere.

I must also mention that whenever I write to any of the firms advertised in your book, I always get prompt and helpful replies, why is this? Has Machine Knitting commandeered the market on helpful people?

Yours sincerely,
Mrs M. K. M. Foots
Brough, Yorkshire

Thank you for your letter, Mrs Foots. Look no further than page 58 of our August '88 issue. You'll find Iris Bishop's imaginative swimmers and her lovely ideas for incorporating the designs in a garment.



Dear MKM,

Could you please answer a couple of questions for me.

Firstly, do you know of any other machine knitters in Belgium?

Secondly, do you know of any mail order firms that I could write to for wool cones?

Yours sincerely,
Mrs Glenda Caroli
Soiron, Belgium

Thank you for your letter Mrs Caroli, in answer to your first question, if any other knitters in Belgium would like to get in touch, we will forward your letters to Mrs Caroli. As to your second question, we suggest you write to some of the mail order yarn companies who advertise in MKM. Provided you are prepared to pay extra postage and make your payment in sterling we cannot see any reason why they should not supply you in Belgium.



Dear MKM,

I have recently acquired a Model Singer SB100 Compact knitting machine but alas when I purchased it I discovered that the instructions were missing. Does anyone know where I can obtain the missing instructions?

Yours sincerely,
T. L. Watson
Beeston, Leeds

There seems to have been a lot of queries about obtaining old Singer knitting machine instruction books recently, can anyone help our reader from Leeds?



Dear MKM,

I hope the enclosed will be of

some help to Grace Worrell. I know that it will not help her friend to operate her machine, but it is the only mention that I have found in relation to this machine.

This advert was in Vogue Knitting No.55 Autumn 1959, one of a bundle of old Vogue Knitting books which I recently purchased, not realising just how old they were. I was fascinated to read adverts for many old machines of which I have heard, but only one copy mentioned the "ERKA".

Thanks for a great magazine, I've been with you from Number 1!

Yours sincerely,
Dorothy Rooke
Westcliff-on-Sea, Essex

Thank you Dorothy, these old machines are still a source of interest to us all and thank you for your advert.



Dear MKM,

Help, I have lost the instructions for my Knitmaster 120 Chunky knitting machine. I have contacted Bedford Knitting and Sewing Machines but had no luck and they gave me the telephone number of Knitcraft in Middlesex, but they couldn't help either.

Can someone offer any help or put me in touch with someone else who can?

Yours sincerely,
Mrs B. Eldridge
Malton, N. Yorks

I am sure that someone, somewhere, will be able to come to your aid. The Knitmaster 120 is a fairly recent machine so there should be some instruction manuals about.



HELP FROM FRANCE

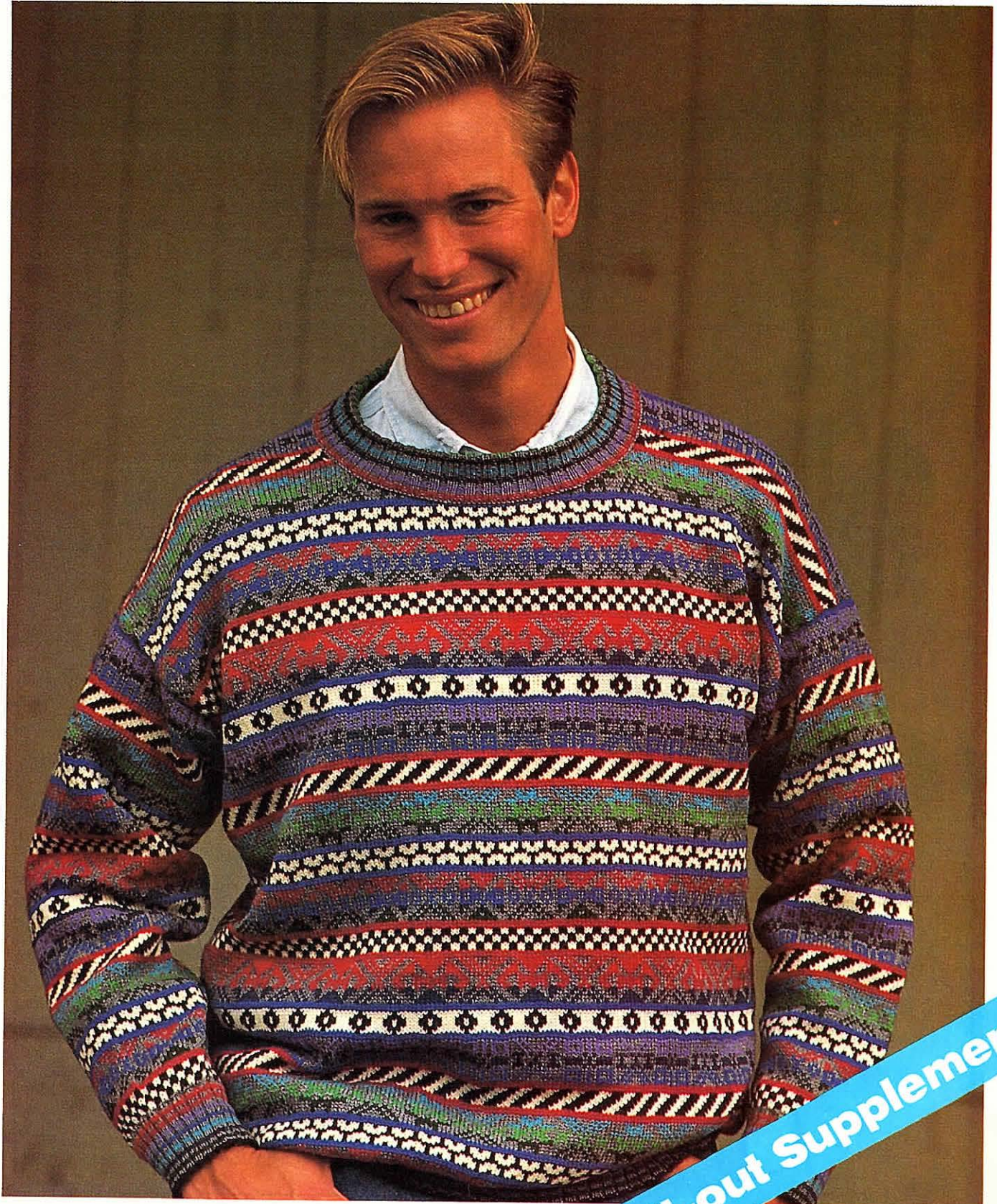
Mrs Skea wrote to us from France to say "Erka was of French manufacture and a most unusual double-bed model that had a nylon needle base and both beds worked together while completely flat.

"If your reader has the same model ask her please not to use machine oil to lubricate the needles but get the special liquid. I found the needles were the same as those for Jones+Brother but take one along as a sample.

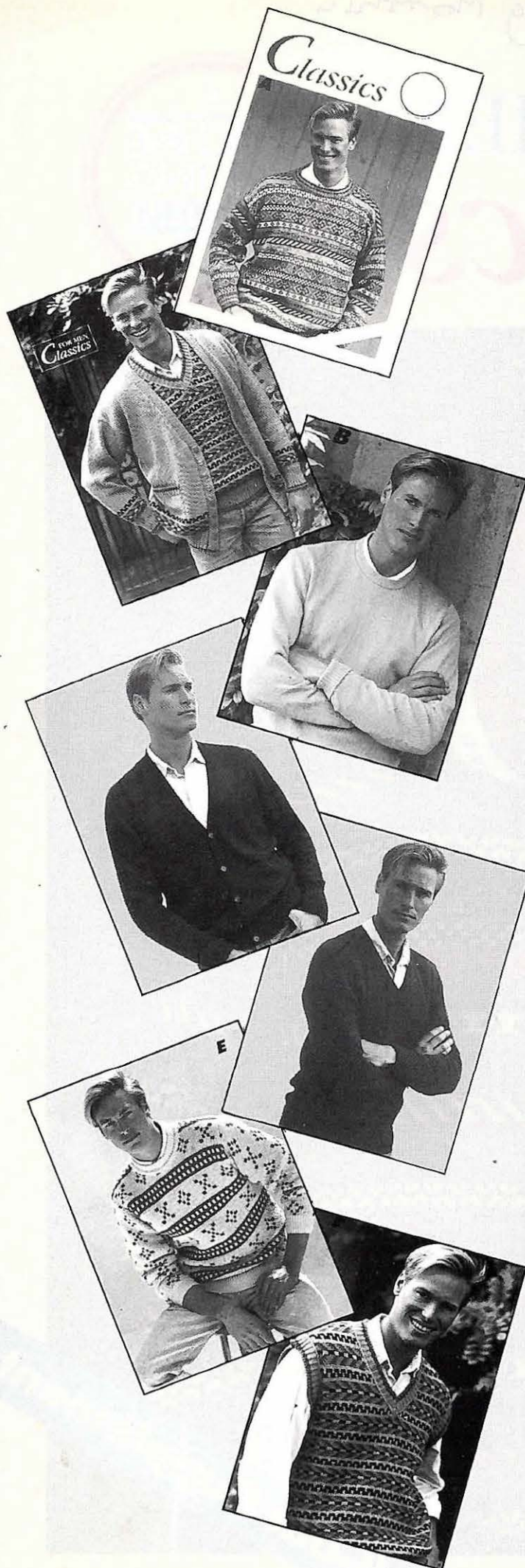
"Once she gets the machine working I know she will be delighted with its work – especially the ribs which are lovely."

Machine Knitting Monthly
1991.10

FOR MEN *Classics*



Pull-out Supplement



FOR MEN

Classics

FAIR ISLE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

King Cole Anti-tickle 4-ply.
 4 [5] x 50g balls in Clerical (MC).
 2 [3] x 50g balls in Black (A).
 2 [2] x 50g balls in Aran (B).
 2 [2] x 50g balls in Royal (C).
 2 [2] x 50g balls in Wild Rose (D).
 1 [1] x 50g ball in Bottle (E).
 1 [1] x 50g ball in Navy (F).
 1 [1] x 50g ball in Scarlet (G).
 1 [1] x 50g ball in Turquoise (H).
 1 [1] x 50g ball in Emerald (I).
 1 [1] x 50g ball in Larkspur (J).

GARMENT WEIGHT

Finished garment in second size weighs 675g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 97-102 [107-112] cm, 38-40 [42-44] in.
 Actual size 108 [124] cm, 42½ [48¾] in.
 Length to shoulder 74 [77] cm, 29¼ [30¼] in.
 Sleeve seam 48 [51] cm, 19 [20] in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

31 stitches and 34 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit (use a punchcard roll or join two cards together).

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 6 rows B/A, 2 rows D only (st st), 4 rows MC/E, 4 rows MC/C, 4 rows MC/D, 2 rows C only (st st), 6 rows B/A, 2 rows C only (st st), 4 rows MC/E, 4 rows MC/I, 4 rows MC/H, 2 rows D only (st st), 6 rows B/A, 2 rows D only (st st), 4 rows MC/C, 4 rows MC/F, 4 rows MC/J, 2 rows C only (st st), 6 rows B/A, 2 rows C only (st st), 4 rows MC/F, 4 rows MC/D, 4 rows MC/G and 2 rows D only (st st). These 88 rows form pattern.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 85 [97] Ns at left and right of centre 0 to WP. 170 [194] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib. Using A, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 2 rows MC, 2 rows E, 2 rows MC, 2 rows F, 2 rows MC, 2 rows D and 1 row MC. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 85 [97] Ns at left and right of centre 0 to WP. 170 [194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-3, K 29 rows MC, 3 rows A, 2 rows MC, 2 rows E, 2 rows MC, 2 rows F, 2 rows MC, 2 rows H, 2 rows MC, 2 rows C, 2 rows MC, 2 rows J, 2 rows MC, 2 rows D, 2 rows MC, 2 rows G and 1 row MC. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Set RC at 000. Using MT and MC, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt **. K 222 [232] rows.

SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 38 [40] sts. Using nylon cord, K 66 [77] Ns at right by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 6 [7] sts at beg of next and foll alt row. 54 [63] sts. K 6 rows. Using WY, K a few rows in st st and release from machine. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to **. K 196 [206] rows.

SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 20 sts. Using nylon cord, K 75 [87] sts at right by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 [4] sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 54 [63] sts rem. K 6 rows. Using WY, K a few rows in st st and release from machine. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release

card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 42 [45] Ns at left and right of centre 0 to WP. 84 [90] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 42 [45] Ns at left and 41 [44] Ns at right of centre 0 to WP. 83 [89] Ns. Work as for back from * to *. Inc 1 st at right edge. 84 [90] sts.

ALL MACHINES

Set RC at 000. Using MT and MC, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 154 [162] sts. K 7 [13] rows. RC shows 146 [156] and work measures 48 [51] cm, 19 [20] in. Cast off.

TO JOIN RIGHT SHOULDER

Push 54 [63] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Using MT and appropriate colour, K 1 row. Cast off.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 178 [190] Ns on both beds to WP. Arrange Ns for 2x2 rib. Using I, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting.

Set RC at 000. Using MT-5/MT-5, K 19 rows. K 2 rows MC, 2 rows E, 2 rows MC, 2 rows H, 2 rows MC, 2 rows F, 2 rows MC, 2 rows J, 2 rows MC, 2 rows D and 1 row MC. Transfer sts for st st. K 1 row MC.

MACHINES WITHOUT RIBBER

Push 179 [191] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2, K 1 row MC, 2 rows D, 2 rows MC, 2 rows J, 2 rows MC and 2 rows F. Using MT-3, K 2 rows MC, 2 rows H, 2 rows MC, 2 rows E, 2 rows MC and 10 rows I. Using MT-2, K 11 rows I. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row MC. Dec 1 st. 178 [190] sts.

ALL MACHINES

With P side facing, pick up 74 [80] sts around back neck and 104 [110] sts around front neck and place on to Ns. Using MT+3, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

PRESSING

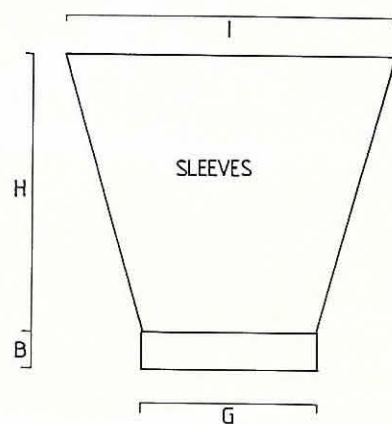
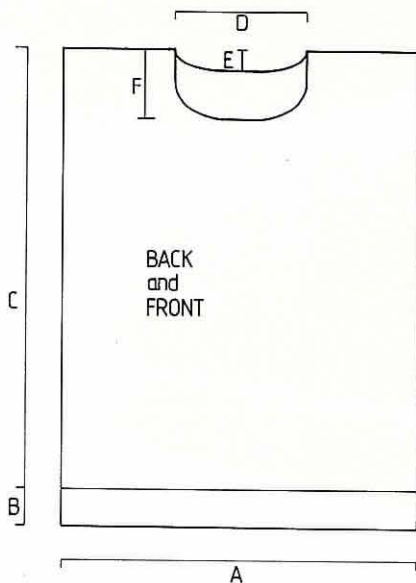
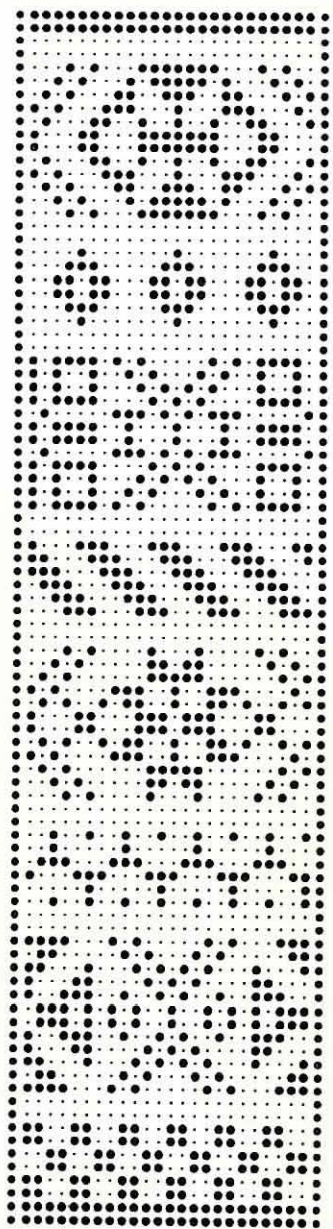
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

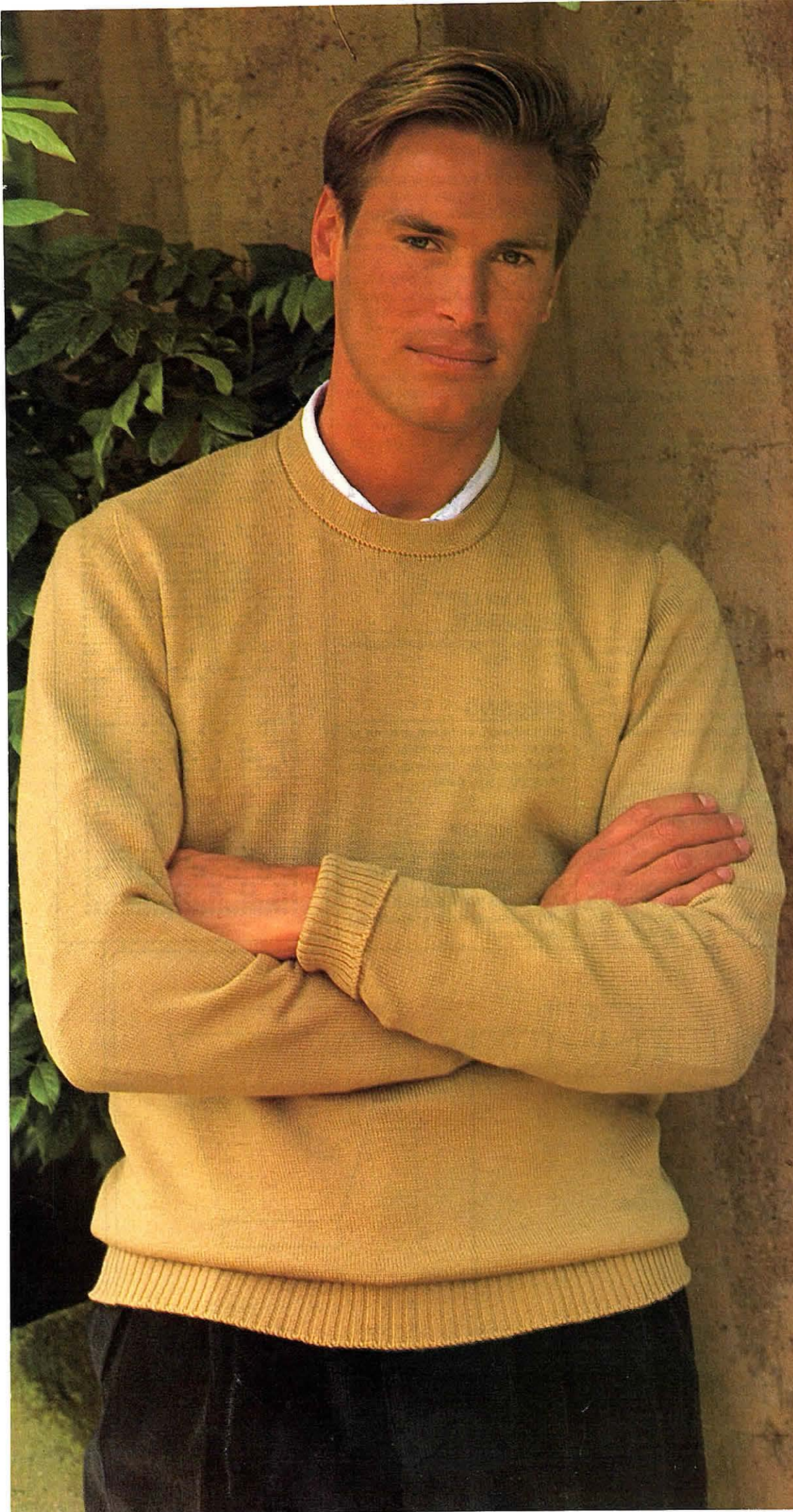
Set in sleeves matching centre to shoulder seams. Join side, sleeve and neckband seams.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.



A = 54.5 [62.5] CM	G = 27 [29] CM
B = 5.5 CM	H = 42.5 [45.5] CM
C = 68.5 [71.5] CM	I = 49.5 [52] CM
D = 20 [22] CM	
E = 3 CM	
F = 10.5 CM	



BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 176 [182, 191, 200] Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using 2 strands of MY tog, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3, K 37 rows. Using MT-1/MT-1, K 1 row. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 176 [182, 191, 200] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and 2 strands of MY tog, K 1 row. Using MT-3, K 73 rows. Using MT-1, K 1 row. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Inc 0 [2, 1, 0] sts. 176 [184, 192, 200] sts. Set RC at 000. Using MT, K 156 [166, 178, 184] rows. Work measures 35.5 [37.5, 39.5, 41] cm, 14 [14¾, 15½, 16¼] in. Place marker at each end **.

SHAPE ARMHOLES

Dec 1 st (3 sts in) at each end of next and every foll 3rd row until 132 [140, 148, 148] sts rem ***. K 72 [74, 76, 70] rows. RC shows 292 [304, 318, 330] and work measures 61.5 [64, 66.5, 69] cm, 24¼ [25¼, 26¼, 27¼] in.

SHAPE SHOULDERS

Push 5 [8, 11, 10] Ns at opposite end to carriage to HP on next 2 rows and 10 Ns on foll 8 rows. Using WY, K a few rows over rem 42 [44, 46, 48] sts and release from machine. Push 45 [48, 51, 50] Ns at right from HP to UWP. Using MY, K 1 row. Using MT+4, K 1 row. Cast off with a latch tool. Push 45 [48, 51, 50] Ns at left from HP to UWP. Using MY, K 1 row. Using MT+4, K 1 row. Cast off with a latch tool.

FRONT

Work as for back to ***. K 18 [20, 22, 16] rows. 54 rows less have been worked to shoulder than on back.

SHAPE NECK

Push 70 [75, 80, 81] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 4 Ns at left to HP, K 2 rows. Push 3 Ns at left to HP on next and foll alt row, K 1 row. Push 2 Ns at left to HP on next and foll alt row, K 1 row. Dec 1 st at neck edge of next and foll 4th row, K 5 rows. Dec 1 st at neck edge of next row. 45 [48, 51, 50] sts. K 32 rows.

FOR MEN Classics CREW NECK

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Nina Miklin's Roma.

1 [1, 1, 1] x 350g cone in Shade 54 (MY).

GARMENT WEIGHT

Finished garment in fourth size weighs 325g.

The fibre content of this yarn is 100% Pure Lambswool. For further information about this yarn, please write to Nina A. Miklin, 104 Biddulph Mansion, Elgin Avenue, Maida Vale, London W9 1HU.

YARN THICKNESS

This yarn is fine weight and knits as two ply.

MEASUREMENTS

To fit chest 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 96 [101, 105, 110] cm, 37¾ [39¾, 41¼, 43¼] in.
Length to shoulder 61.5 [64, 66.5, 69] cm, 24¼ [25¼, 26¼, 27¼] in.
Sleeve seam with cuff turned up 36.5 [39, 41.5, 43.5] cm, 14½ [15½, 16½, 17¼] in (adjustable).

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

36 stitches and 52 rows to 10 cm, 4 in measured over stocking stitch using two strands together and after steam pressing (tension dial setting approximately 3-).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

For all ribbing with ribber put slide lever on II on Brother machines and for Knitmaster/Silver Reed use the "P-carriage".

Use two strands of yarn together throughout.

SHAPE SHOULDER

Push 7 Ns at opposite end to carriage to HP on next and foll 4 alt rows, K 1 row. Push Ns at right from HP to UWP, K 1 row. Using MT+4, K 1 row. Cast off with a latch tool. With carriage at left, push 62 [65, 68, 67] Ns at left from HP to UWP. Finish to correspond with first side reversing shapings by reading right for left and left for right. Push rem 36 [38, 40, 42] Ns from HP to UWP. Using WY, K a few rows and release from machine.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 89 Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using 2 strands of MY tog, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3-, K 59 rows. Using MT-1/MT-1, K 1 row. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 89 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and 2 strands of MY tog, K 1 row. Using MT-3-, K 117 rows. Using MT-1, K 1 row. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

ALL MACHINES

Inc 1 st, 90 sts. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 6th row until there are 144 [146, 152, 156] sts. K 6 [12, 6, 6] rows. RC shows 168 [180, 192, 204] and work measures 41 [43.5, 46, 48] cm, 16¼ [17¼, 18¼, 19] in. Adjust length at this stage, if desired *. Place marker at each end.

SHAPE TOP

Dec 1 st (3 sts in) at each end of next and every foll alt row until 36 [38, 42, 42] sts rem. K 1 row. Using MT+4, K 1 row. Cast off with a latch tool.

NECKBAND

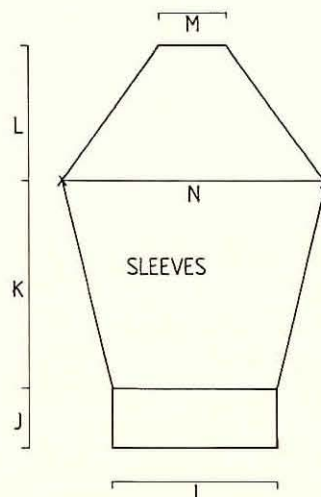
Join right shoulder seam. Push 138 [140, 142, 144] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using 2 strands of MY tog, K 1 row. Using MT-1, K 4 rows. Using MT-1-, K 5 rows. Using MT-2, K 5 rows. Using MT-3-, K 2 rows. Using MT-2, K 5 rows. Using MT-1-, K 5 rows. Using MT-1, K 4 rows. Using MT, K 1 row. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side facing, pick up sts around neck edge and place on to Ns. K 1 row. Using MT+6-, K 1 row. Cast off with a latch tool.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves. Join side and sleeve seams.



A = 48.5 [51, 53, 55.5] CM

B = 5.5 CM

C = 30 [32, 34, 35.5] CM

D = 26 [26.5, 27, 28] CM

E = 2 CM

F = 11.5 [12, 12.5, 13] CM

G = 12.5 CM

H = 36.5 [38.5, 41, 41] CM

I = 25 CM

J = 9 CM

K = 32 [34.5, 37, 39] CM

L = 20.5 [20.5, 21, 22] CM

M = 10 [10.5, 11.5, 11.5] CM

N = 40 [40.5, 42, 43] CM

FOR MEN *Classics* CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Nina Miklin's Roma.

1 [1, 1, 1] × 350 [350, 350, 400]g cone in Shade 78 (MY).
5 buttons.

GARMENT WEIGHT

Finished garment in fourth size weighs 330g.

The fibre content of this yarn is 100% Pure Lambswool. For further information about this yarn, please write to Nina A. Miklin, 104 Biddulph Mansion, Elgin Avenue, Maida Vale, London W9 1HU.

YARN THICKNESS

This yarn is fine weight and knits as two ply.

MEASUREMENTS

To fit chest 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 96 [101, 105, 110] cm, 37¾ [39¾, 41¼, 43¼] in.
Length to shoulder 61.5 [64, 66.5, 69] cm, 24¼ [25¼, 26¼, 27¼] in.
Sleeve seam 37 [39.5, 42, 44] cm, 14½ [15½, 16½, 17¼] in (adjustable).

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

36 stitches and 52 rows to 10 cm, 4 in measured over stocking stitch using two strands together and after steam pressing (tension dial setting approximately 3-).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming. For all ribbing with ribber put slide lever on II on Brother machines and for Knitmaster/Silver Reed use the "P-carriage". Use two strands of yarn together throughout.

BACK

Work as for back of crew neck jumper.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 86 [92, 95, 98] Ns on each

bed to WP. Work as for back of crew neck jumper from * to *.

MACHINES WITHOUT RIBBER

Push 86 [92, 95, 98] Ns to WP. Work as for back of crew neck jumper from * to *.

ALL MACHINES

Inc 2 [0, 1, 2] sts. 88 [92, 96, 100] sts **. *** Set RC at 000. Using MT, K 155 [161, 167, 173] rows. K 1 row extra for right front.

SHAPE FRONT EDGE

1ST AND 2ND SIZES

Dec 1 st at right edge of next row, K 0 [4] rows.

3RD AND 4TH SIZES

Dec 1 st at right edge of next and foll 7th row, K 3 rows.

ALL SIZES

Place marker at left edge.

SHAPE ARMHOLE

Cont to dec at front edge on every 7th row from previous dec and, at the same time, dec 1 st (3 sts in) at left edge of next and every foll 3rd row until 56 [60, 63, 61] sts rem. Cont to dec at front edge only on every 7th row from previous dec until 46 [49, 52, 51] sts rem. K 3 [2, 3, 2] rows.

SHAPE SHOULDER

Cont to dec at front edge of 7th row from previous dec and, at the same time, push 7 Ns at opposite end to carriage to HP on next and foll 4 alt rows, K 1 row. Push Ns from HP to UWP, K 1 row. Using MT+4, K 1 row. Cast off with a latch tool ***.

RIGHT FRONT

Work as for left front to **, then from *** to *** noting alteration in number of rows worked and reading left for right and right for left.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2×2 (2×1 N arrangement). Push

89 Ns on each bed to WP. Arrange Ns for 2×2 rib (2×1 N arrangement). Using 2 strands of MY tog, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT-3/MT-3-, K 39 rows. Using MT-1/MT-1, K 1 row. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 89 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and 2 strands of MY tog, K 1 row. Using MT-3-, K 77 rows. Using MT-1, K 1 row. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

ALL MACHINES

Inc 1 st. 90 sts. Set RC at 000. Using MT, shape sides by inc 1 st





full needle rib/double rib. Push 176 [184, 192, 200] Ns on each bed to WP for full needle rib/double rib. Using 2 strands of MY tog, cast on and K 3 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT-1/MT-3, K 4 rows. Using MT-1/MT-3, K 3 rows. Counting from right edge, make buttonholes over sts 4, 5, 6, 15, 16, 17, 37, 38, 39, 59, 60, 61, 81, 82 and 83 [4, 5, 6, 15, 16, 17, 38, 39, 40, 61, 62, 63, 84, 85 and 86; 4, 5, 6, 15, 16, 17, 39, 40, 41, 63, 64, 65, 87, 88 and 89; 4, 5, 6, 15, 16, 17, 40, 41, 42, 65, 66, 67, 90, 91 and 92] on each bed. K 1 row. Using MT-2/MT-3, K 7 rows. Transfer sts for st st. Using MT-1, K 4 rows. Using MT-1, K 7 rows. Make buttonholes over the same Ns on back bed as before. K 6 rows. Using MT, K 1 row. Make a hem by picking up loops of cast on edge and place on to corresponding Ns. K 1 row. With P side facing, pick up sts along front edge and across half of back neck and place on to Ns. K 1 row. Using MT+6, K 1 row. Cast off with a latch tool.

MACHINES WITHOUT RIBBER

Push 176 [184, 192, 200] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using 2 strands of MY tog, K 1 row. Using MT-1, K 6 rows. Counting from right edge, make buttonholes over sts 4, 5, 6, 15, 16, 17, 37, 38, 39, 59, 60, 61, 81, 82 and 83 [4, 5, 6, 15, 16, 17, 38, 39, 40, 61, 62, 63, 84, 85 and 86; 4, 5, 6, 15, 16, 17, 39, 40, 41, 63, 64, 65, 87, 88 and 89; 4, 5, 6, 15, 16, 17, 40, 41, 42, 65, 66, 67, 90, 91 and 92]. K 7 rows. Using MT-1, K 5 rows. Using MT-1, K 7 rows. Make buttonholes over same Ns as before. K 6 rows. Using MT, K 1 row. Make a hem by placing loops of first row worked in MY on to corresponding Ns. K 1 row. With P side facing pick up sts along front edge and across half of back neck and place on to Ns. K 1 row. Using MT+6, K 1 row. Cast off with a latch tool.

[38, 42, 42] sts rem. K 1 row. Using MT+4, K 1 row. Cast off with a latch tool.

BUTTONHOLE BAND

Join shoulder seams. MACHINES WITH RIBBER With ribber in position and carriage at right, set machine for

BUTTON BAND

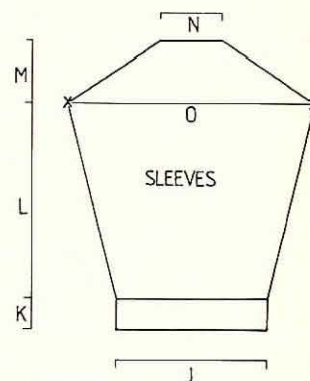
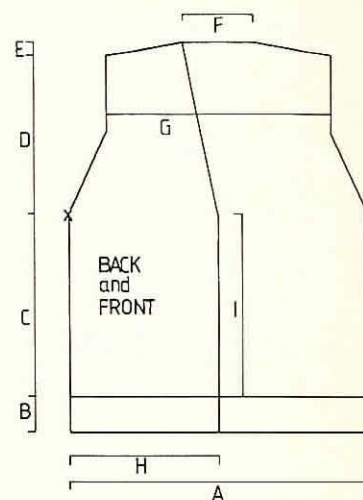
Work as for buttonhole band omitting buttonholes.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully following instructions on cone band.

MAKING UP

Set in sleeves. Join side and sleeve seams. Join centre back seam in bands. Neaten open ends of bands. Finish buttonholes and sew on buttons to correspond.



- A = 48.5 [51, 53, 55.5] CM
- B = 5.5 CM
- C = 30 [32, 34, 35.5] CM
- D = 26 [26.5, 27, 28] CM
- E = 2 CM
- F = 11.5 [12, 12.5, 13] CM
- G = 36.5 [38.5, 41, 41] CM
- H = 24 [25, 26.5, 27.5] CM
- I = 30 [31, 32, 33] CM
- J = 25 CM
- K = 5 CM
- L = 32 [34.5, 37, 39] CM
- M = 20.5 [20.5, 21, 22] CM
- N = 10 [10.5, 11.5, 11.5] CM
- O = 40 [40.5, 42, 43] CM

at each end of every 6th row until there are 144 [146, 152, 156] sts. K 6 [12, 6, 6] rows. RC shows 168 [180, 192, 204] and work measures 37 [39.5, 42, 44] cm, 14½ [15½, 16½, 17¼] in. Adjust length at this stage, if desired. Place marker at each end. SHAPE TOP Dec 1 st (3 sts in) at each end of next and every foll alt row until 36

FOR MEN

Classics

'V' NECK

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Nina Miklin's Roma.

1 [1, 1, 1] × 350g cone in Shade 43 (MY).

GARMENT WEIGHT

Finished garment in fourth size weighs 320g.

The fibre content of this yarn is 100% Pure Lambswool. For further information about this yarn, please write to Nina A. Miklin, 104 Biddulph Mansion, Elgin Avenue, Maida Vale, London W9 1HU.

YARN THICKNESS

This yarn is fine weight and knits as two ply.

MEASUREMENTS

To fit chest 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 96 [101, 105, 110] cm, 37¾ [39¾, 41¼, 43¼] in.
Length to back neck 63.5 [66, 68.5, 71] cm, 25 [26, 27, 28] in.
Sleeve seam with cuff turned up 36.5 [39, 41.5, 43.5] cm, 14½ [15½, 16½, 17½] in (adjustable).

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

36 stitches and 52 rows to 10 cm, 4 in measured over stocking stitch using two strands together and after steam pressing (tension dial setting approximately 3-).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
For all ribbing with ribber put slide lever on II on Brother machines and for Knitmaster/Silver Reed use the "P-carriage".
Use two strands of yarn together throughout.

BACK

Work as for back of crew neck jumper to ***. K 44 [46, 48, 42] rows. RC shows 264 [276, 290, 302] and work measures 56 [58.5, 61, 63.5] cm, 22 [23, 24, 25] in.

SHAPE SHOULDERS

1ST SIZE

Push 3 Ns at opposite end to carriage to HP on next 14 rows and 2 Ns on foll 24 rows.

2ND, 3RD AND 4TH SIZES

Push [3, 6, 6] Ns at opposite end to carriage to HP on next 2 rows.

* Push 2 Ns at opposite end to carriage to HP on next 2 rows and

3 Ns on foll 2 rows. Rep from * 8 times more.

ALL SIZES

42 [44, 46, 46] Ns rem in WP. Place marker at each end of Ns in WP. Push Ns at left from HP to UWP, K 1 row. Push Ns at right from HP to UWP. Using MT+4, K 1 row. Cast off with a latch tool.

FRONT

Work as for back of crew neck jumper to **.

SHAPE ARMHOLES

Dec 1 st (3 sts in) at each end of next and every foll 3rd row until

156 [162, 168, 172] sts rem. K 2 [1, 0, 0] rows.

SHAPE NECK

Push 78 [81, 84, 86] Ns at left to HP and cont on rem sts for first side. Cont to dec at armhole edge on every 3rd row from previous dec and, *at the same time*, dec 1 st at neck edge of next and every foll 4th row until 57 [62, 66, 65] sts rem. Cont to dec at neck edge only on every 4th row from previous dec until 46 [50, 54, 54] sts rem.

SHAPE SHOULDER

Push 6 [10, 14, 14] Ns at opposite end to carriage to HP, K 2 rows. Push 10 Ns at opposite end to carriage to HP on next and foll 2 alt rows, K 1 row. Push Ns at right from HP to UWP, K 1 row. Using MT+4, K 1 row. Cast off with a latch tool. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings by reading left for right.

RIGHT SLEEVE

Work as for sleeve of crew neck jumper to *. K 1 row extra for left sleeve. Place marker at each end **.

SHAPE TOP

*** Dec 1 st (3 sts in) at each end of next and every foll alt row until 98 [98, 90, 94] sts rem, then on every foll 3rd row until 58 sts rem. K 2 rows. Dec 1 st (3 sts in) at left edge of next and every foll 9th row and, *at the same time*, dec 1 st (3 sts in) at right edge of next and every foll 3rd row until 43 [38, 32, 32] sts rem, then on every foll alt row until 23 [25, 27, 27] sts rem. Cont to dec at right edge only on every alt row from previous dec until 22 sts rem. K 1 row.

1ST SIZE

Push 11 Ns at opposite end to carriage to HP, K 2 rows.

2ND SIZE

Push 7 Ns at opposite end to

carriage to HP on next and foll alt row, K 1 row.

3RD AND 4TH SIZES

Push 5 Ns at opposite end to carriage to HP on next and foll 2 alt rows, K 1 row.

ALL SIZES

Push Ns from HP to UWP. Using MT+4, K 1 row. Cast off with a latch tool ***.

LEFT SLEEVE

Work as for right sleeve to ** noting alteration in number of rows worked, then from *** to *** reversing shapings by reading left for right and right for left.

NECKBAND

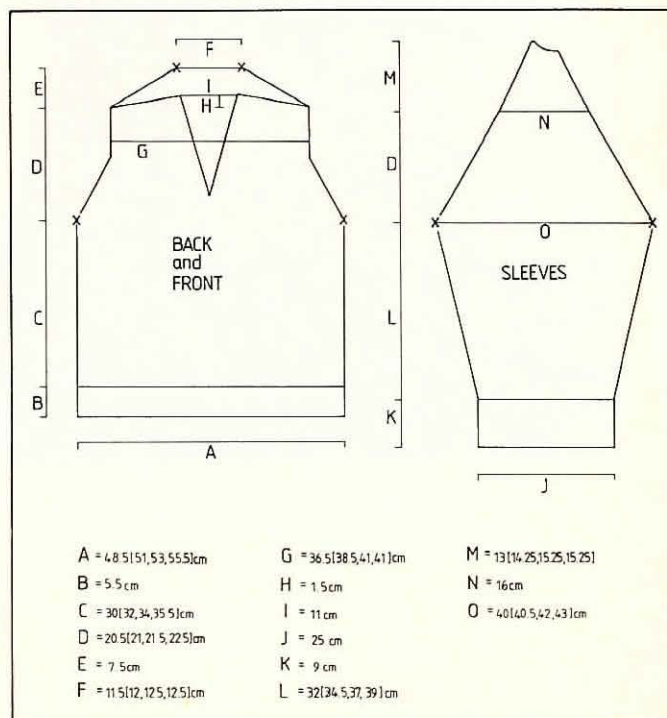
Push 200 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using 2 strands of MY tog, K 2 rows. Dec 1 st at each end of next and every foll alt row and, *at the same time*, K 3 rows. Using MT-1-, K 4 rows. Using MT-2-, K 4 rows. Using MT-3-, K 1 row. 186 sts. Using MT-2-, K 2 rows. Inc 1 st at each end of next and every foll alt row and, *at the same time*, K 2 rows. Using MT-1-, K 4 rows. Using MT-, K 3 rows. Using MT, K 3 rows. 198 sts. Push 1 N at each end from NWP to WP. 200 Ns. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. K 1 row. Using MT+6-, K 1 row. Cast off with a latch tool.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully following instructions on cone band.

MAKING UP

Set in sleeves sewing extensions to shoulders. Join side and sleeve seams. Join mitre in neckband. Sew neckband into position.



FOR MEN Classics JACQUARD

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines with Deco.

MATERIALS

Christiana Wools 2/30 Braemar.
1 [1, 1] × 500g cone in Seagull Grey (MC).
1 [1, 1] × 500g cone in Limestone (C).

GARMENT WEIGHT

Finished garment in first size weighs 460g.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SR7 0LS

YARN THICKNESS

This yarn is fine weight and knits as two ply.

MEASUREMENTS

To fit chest 97 [102, 107] cm, 38 [40, 42] in.
Actual size 103 [108, 113] cm, 40½ [42½, 44½] in.
Length to shoulder 65.5 [66.5, 67.5] cm, 25¾ [26¼, 26½] in.
Sleeve seam 48.5 [49.5, 50] cm, 19 [19½, 19¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches (on each bed) and 80 rows to 10 cm, 4 in measured over pattern using 2 strands of yarn together (stitch size setting approximately 6/6).

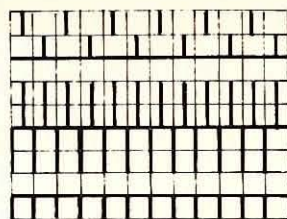
For perfect results, please check your tension carefully.

ABBREVIATIONS

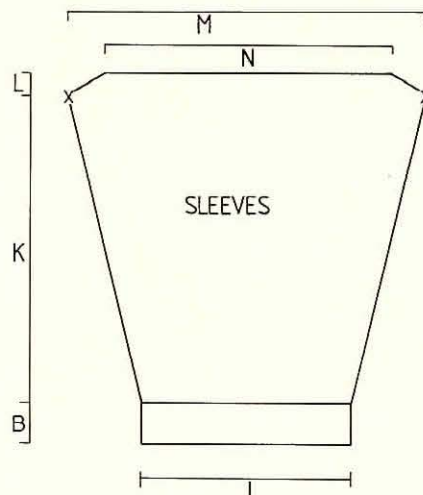
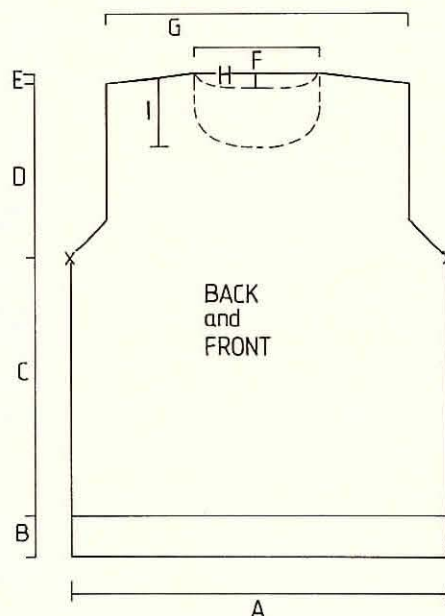
See page 4.

KNITTING NOTES

Punch cards, as shown, before starting to knit.
The main part of the garment is knitted using two strands of yarn with three strands being used for the ribs.
When changing from three strands to two strands, ensure that the third strand is safely out of the way so that it cannot be accidentally picked up and knitted when not needed.
A cut and sew method has been used for the neck.
When decreasing, remember to put pushers back into blocking rail. Bring a pusher from the blocking rail for each stitch increased.



BX → BX ← 4



A = 52.5 [55, 57.5] CM	G = 42.5 [45, 47.5]	M = 50 [51.5, 52.5] CM
B = 5.5 CM	H = 2 CM	N = 40 [41.5, 42.5] CM
C = 36.25 [36.75, 37.25] CM	I = 10 CM	
D = 23.75 [24.25, 24.75] CM	J = 29 [30, 30.5] CM	
E = 1.5 CM	K = 43 [44, 44.5] CM	
F = 17.5 CM	L = 3 CM	

Set lock on BX → / BX ←, Deco on 4 and stitch size to 6/6. Cont in stripes of 2 rows MC and 2 rows C, K until RC shows 290 [294, 298]. Work measures 41.75 [42.25, 42.75] cm, 16½ [16¾, 17] in. Place marker at each end.

SHAPE ARMHOLES

Remember to return pushers under empty Ns to blocking rail. Dec 1 st on each bed at each end of every alt row until 102 [108, 114] sts rem on each bed. K 166 [170, 174] rows. RC shows 480

BACK AND FRONT ALIKE

Handle up. Orange strippers. Set up 63 [66, 69] Ns at left and right of centre on each bed in WP. 126 [132, 138] Ns on each bed. * Arrange Ns for 1×1 rib. Set lock on N/N and stitch size to 2½/2½. Using three strands of MC, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 3 rows. Set RC at

000. Set lock on N/N, K 30 rows. Handle down. Push up empty Ns in between Ns on both beds to WP for full needle rib. Set lock on CX/CX and stitch size to 5/5. Using two strands of MC, K 2 rows *. Arrange pushers as diagram. Put card holder in centre of needlebed. Insert card 1 into card holder and set to 0. Programme card with Deco and clip Deco to lock. Set RC at 000.

[488, 496] and work measures 65.5 [66.5, 67.5] cm, 25¾ [26¼, 26½] in.

SHAPE SHOULDERS

Remember to return pushers under empty Ns to blocking rail. * Cast off 10 [11, 12] sts on each bed at beg of next 2 rows, K 2 rows. Rep from * twice more. 42 sts rem on each bed. Cast off loosely.

SLEEVES

Handle up. Orange strippers. Set up 35 [36, 37] Ns at left and right of centre on each bed in WP. 70 [72, 74] Ns on each bed. Work as for back from * to *. Arrange pushers as diagram. Put card holder in centre of needlebed. Insert card 2 into card holder and set to 0. Programme card with Deco and clip Deco to lock. Set RC at 000. Set lock on BX→/BX←, Deco on 4 and stitch size to 6/6. Cont in stripes of 2 rows MC and 2 rows C. K 11 rows. Shape sides by inc 1 st on each bed at each end of next and every foll 12th row until there are 120 [124, 126] sts on each bed. K until RC shows 344 [352, 356]. Work measures 48.5 [49.5, 50] cm, 19 [19½, 19¾] in. Place marker at each end.

SHAPE TOP

Remember to return pushers under empty Ns to blocking rail. Dec 1 st on each bed at each end of every alt row until 96 [100, 102] sts rem on each bed. Cast off loosely.

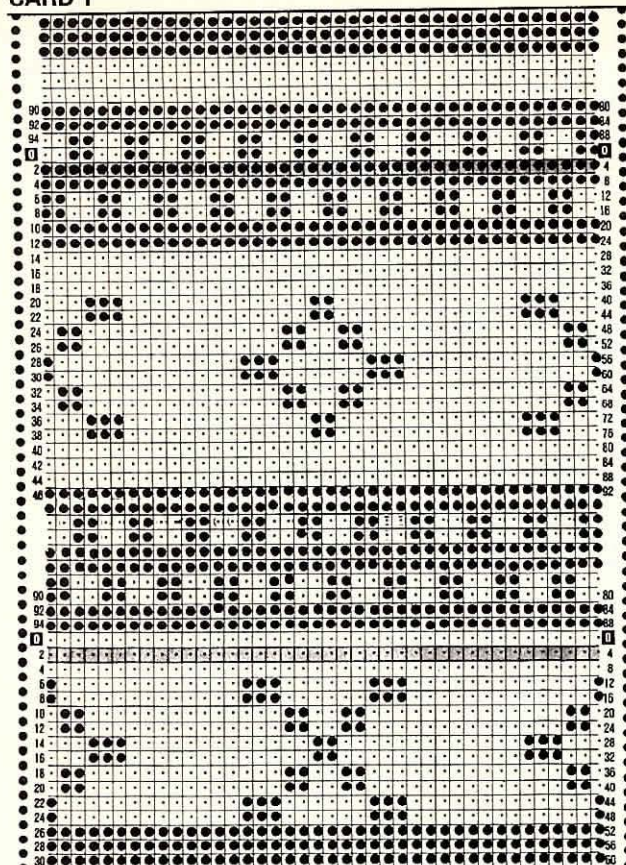
NECKBAND

Handle up. Orange strippers. Set up 134 Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 3/3. Using three strands of MC, K 1 row. Set lock on CX/CX and stitch size to 4/4, K 2 rows. Set RC at 000. Set lock on N/N, K 25 rows. Handle down. Push up empty Ns in between Ns on both beds to WP for full needle rib. K 1 row. Black strippers. Set lock on CX/CX and stitch size to 5/5, K 2 rows. Set lock on GX/N and stitch size to 6/6, K 5 rows. Set lock on N/GX, K 5 rows. Using WY, K a few rows on each bed. Set lock on N/N, K 2 rows. Release from machine.

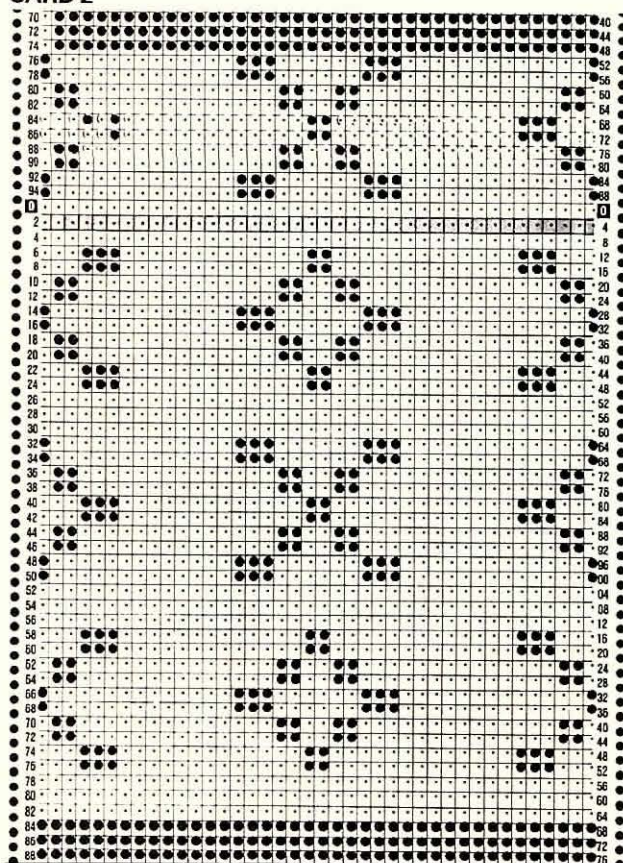
MAKING UP

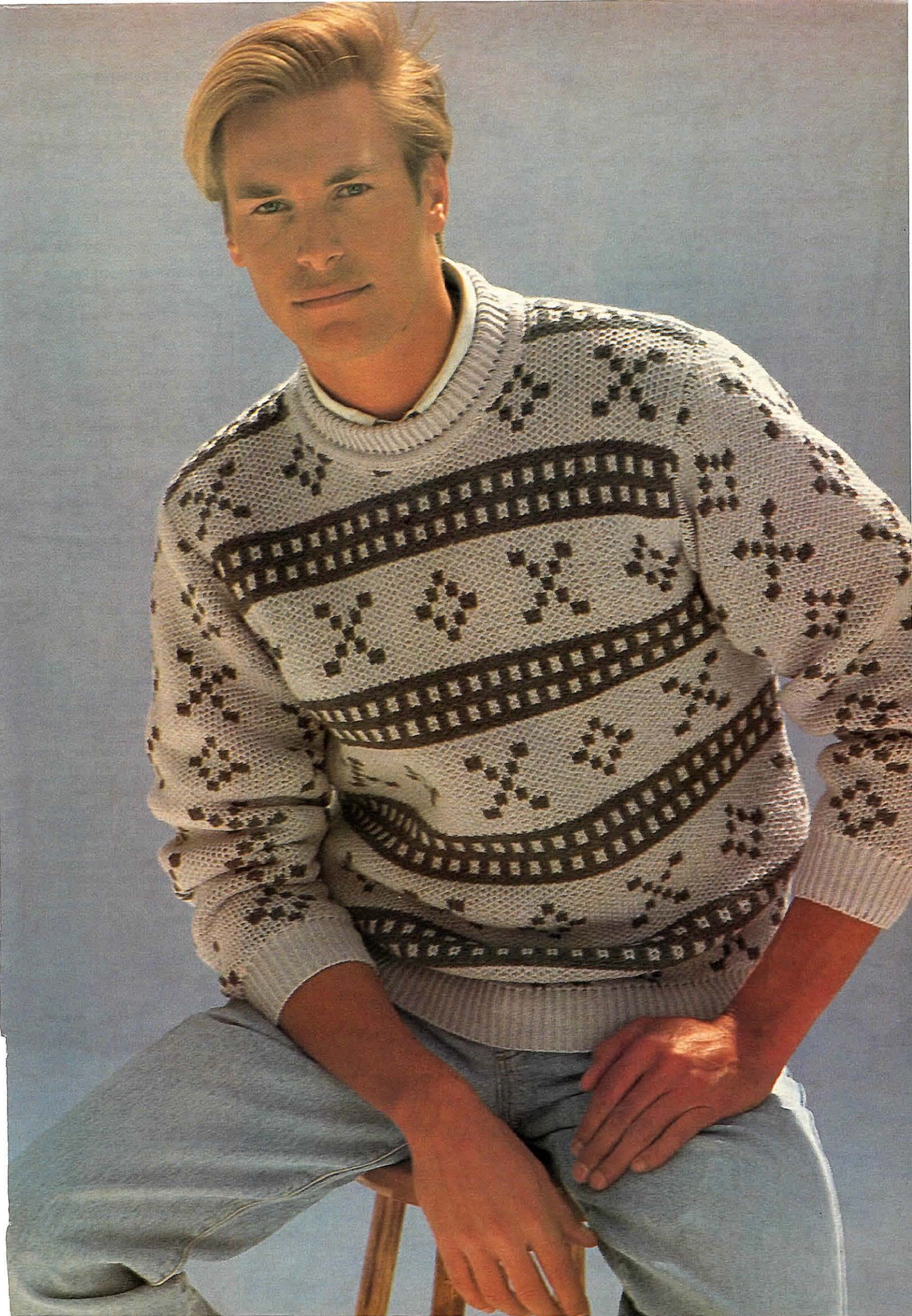
Mark front and back neck as diagram. Machine twice around neck shape, then cut out neck. Join right shoulder seam. Lightly press st st trim of neckband. Unravel WY, except first row. Enclose neck edge between st st trim of neckband. Backstitch through open loops of last row worked in MC first on the right side, then on the wrong side. Join left shoulder and neckband seam. Fold ribbed part of neckband in half to the inside and catch down loosely. Set in sleeves. Join side and sleeve seams. Lay out and spray with cold water, cover with a towel and allow to dry.

CARD 1



CARD 2







BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 52 [55, 58] Ns at left and right of centre 0 to WP. 104 [110, 116] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using C, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-3/MT-3 and B, K 2 rows. Using MC, K 20 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Using 3¾ mm needles and C, cast on 104 [110, 116] sts. Work 2 rows in K 1, P 1 rib. Using B, work 2 rows in rib. Using MC, work in rib until welt measures 7 cm, 2¾ in. Push 52 [55, 58] Ns at left and right of centre 0 to WP. 104 [110, 116] Ns. With carriage at right, transfer sts to machine Ns.

ALL MACHINES

Insert punchcard and lock on first row. Set RC at 000. Using MT and MC, K 2 rows. Release card and cont in Fair Isle patt. K 96 rows. RC shows 98 and work measures 46 cm, 18 in.

SHAPE ARMHOLES

Cast off 4 [5, 7] sts at beg of next 2 rows and 3 sts at beg of foll 2 rows *. Dec 1 st at each end of next and every foll alt row until 80 [84, 86] sts rem. K 39 [41, 45] rows. RC shows 150 [152, 156] and work measures 67 [68, 69] cm, 26½ [26¾, 27¼] in.

SHAPE NECK AND SHOULDERS

Note patt row on card. Using a length of appropriate colour, cast off centre 16 [18, 20] sts. Using nylon cord, K 32 [33, 33] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. * Cast off 6 sts at beg of next row and 4 sts at beg of foll row. Rep from * once more. Cast off 6 sts at beg of next row, K 1 row. Cast off rem 6 [7, 7] sts. With carriage at right, unravel nylon cord over rem 32 [33, 33] Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to *.

SHAPE NECK

Note patt row on card. Using nylon cord, K 45 [47, 48] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at each end of next and every foll alt row until 35 [37, 38] sts rem. Cont to dec at neck edge only on every alt row from previous dec until 32 [33, 34] sts rem, then on every foll 4th row until 24 [25, 25] sts rem. K 1 row.

SHAPE SHOULDER

Cast off 6 sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 6 [7, 7] sts. With carriage at right, unravel nylon cord over rem 45 [47, 48] Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 52 [55, 58] Ns at left and right of centre 0 to WP. 104 [110, 116] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using C, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3 and B, K 2 rows. Using MC, K 24 rows. Transfer sts for st st *

MACHINES WITHOUT RIBBER

Using 3¾ mm needles and C, cast on 104 [110, 116] sts and work 2 rows in K 1, P 1 rib. Using B, work 2 rows in rib. Using MC, cont in rib until work measures 8 cm, 3¼ in. Push 52 [55, 58] Ns at left and right of centre 0 to WP. 104 [110, 116] Ns. With carriage at right, transfer sts to machine needles.

ALL MACHINES

Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt. K 16 rows. Cont in st st and MC. K 82 rows. RC shows 100 and work measures 43.5 cm, 17¼ in.

SHAPE ARMHOLES

Cast off 7 sts at beg of next 2 rows. 90 [96, 102] sts. K 62 [64, 68] rows.

SHAPE NECK

Using a length of MC, cast off centre 22 [24, 26] sts. Push 34 [36, 38] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll alt row. K 2 rows. Cast off rem 28 [30, 32] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings.

POCKET LININGS

Using MC, cast on 26 sts by hand. Set RC at 000. Using MT, K 44 rows. Using WY, K a few rows and release from machine.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 22 [23, 22] Ns at left and 28 [31, 34] Ns at right of centre 0 to WP. 50 [54, 56] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Using 3¾ mm needles and C, cast on 50 [54, 56] sts and work 2 rows in K 1, P 1 rib. Using B, work 2 rows in rib. Using MC, cont in rib until work measures 8 cm, 3¼ in. Push 22 [23, 22] Ns at left and 28 [31, 34] Ns at right of centre 0 to WP. 50 [54, 56] Ns. With carriage at right, transfer sts to machine needles.

ALL MACHINES

** Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt. K 16 rows. Cont in st st and MC. K 26 rows.

PLACE POCKET LINING

Slip centre 26 sts on to a st

FOR MEN Classics JACKET

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with 104 [110, 116] Ns or more and with or without punchcard facility and with or without a ribber.

MATERIALS

Robin New World Crêpe DK.
10 [11, 12] x 50g balls in Taupe (MC).
1 [1, 1] x 50g ball in Black (A).
1 [1, 1] x 50g ball in Heather (B).
1 [1, 1] x 50g ball in Slate (C).

9 buttons.

2 stitch holders.

MACHINES WITHOUT RIBBER

Pair of 3¾ mm knitting needles.

GARMENT WEIGHT

Finished garment in second size weighs 605g.

The fibre content of this yarn is 75% Acrylic, 25% Wool. For further information about this yarn, please write to Robin Wools Ltd., Robin Mills, Idle, Bradford, West Yorkshire BD10 9TE.

YARN THICKNESS

This yarn is heavy weight and knits as double knitting.

MEASUREMENTS

To fit chest 97 [102, 107] cm, 38 [40, 42] in.
Actual size 113 [120, 126] cm, 44½ [47¼, 49½] in.
Length to shoulder 68.5 [69.5, 70.5] cm, 27 [27½, 27¾] in.
Sleeve seam 49.5 cm, 19½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

18 stitches and 28 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 3).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 4 rows B/C, 2 rows MC/A, 4 rows B/C, 2 rows MC only (st st) and 4 rows MC/A. These 16 rows form pattern.

MACHINES WITHOUT PUNCHCARD FACILITY

Work from chart and adjust instructions as appropriate.

holder. With P side of pocket lining facing, replace sts of last row worked in MC on to empty Ns. Unravel WY. K 41 rows. RC shows 85. K 1 row extra for left front.

SHAPE FRONT EDGE

Dec 1 st at left edge of next and every foll 6th row until 47 [51, 53] sts rem. K 2 rows.

SHAPE ARMHOLE

Cast off 7 sts at beg of next row.

Cont to dec at front edge on every 5th row from previous dec until 28 [30, 32] sts rem. K 12 [4, 8] rows. Cast off.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 28 [31, 34] Ns at left and 22 [23, 22] Ns at right of centre 0 to WP. 50 [54, 56] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Using 3¾ mm needles and C, cast on 50 [54, 56] sts and work 2 rows in K 1, P 1 rib. Using B, work 2 rows in rib. Using MC, cont in rib until work measures 8 cm, 3¼ in. Push 28 [31, 34] Ns at left and 22 [23, 22] Ns at right of centre 0 to WP. 50 [54, 56] Ns. With carriage at right, transfer sts to machine needles.

ALL MACHINES

Work as for right front from ** to ** reversing shapings by noting alteration in number of rows worked and reading right for left.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 24 [26, 28] Ns at left and right of centre 0 to WP. 48 [52, 56] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Using 3¾ mm needles and B, cast on 48 [52, 56] sts and work 2 rows in K 1, P 1 rib. Using C, work 2 rows in rib. Using MC, cont in rib until work measures 8 cm, 3¼ in. Push 24 [26, 28] Ns at left and right of centre 0 to WP. 48 [52, 56] Ns. With carriage at right, transfer sts to machine needles.

ALL MACHINES

Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt. K 16 rows. Cont in st st and MC. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 54 [58, 62] sts, then on every foll 5th row until there are 90 [94, 98] sts. RC shows 117 and work measures 49.5 cm, 19½ in. Place marker at each end. K 11 rows. Cast off.

POCKET TOPS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using C, cast on 30 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3 and B, K 2 rows. Using MC, K 7 rows. Transfer sts for st st. With P side facing, replace sts from st holder on to Ns, inc 4 sts evenly. Using MT+7, K 1 row. Cast off.

MACHINES WITHOUT RIBBER

With P side facing and using 3¾ mm needles, pick up 26 sts from st holder. With K side facing and using MC, K 1 row, inc 4 sts evenly. 30 sts. Work 2.5 cm, 1 in in K 1, P 1 rib. Using B, work 2 rows in rib. Using C, work 2 rows in rib. Cast off in rib.

FOR MEN Classics SLIP-OVER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with 104 [110, 116] Ns or more with or without punchcard facility and with or without a ribber.

MATERIALS

Robin New World Crêpe DK.
5 [6, 7] × 50g balls in Taupe (MC).
2 [2, 2] × 50g balls in Black (A).
2 [2, 3] × 50g balls in Heather (B).
2 [2, 3] × 50g balls in Slate (C).

MACHINES WITHOUT RIBBER

Pair 3¼ mm knitting needles.

GARMENT WEIGHT

Finished garment in second size weighs 420g.

The fibre content of this yarn is 75% Acrylic, 25% Wool. For further information about this yarn, please write to Robin Wools Ltd., Robin Mills, Idle, Bradford, West Yorkshire BD10 9TE.

YARN THICKNESS

This yarn is heavy weight and knits as double knitting.

MEASUREMENTS

To fit chest 97 [102, 107] cm, 38 [40, 42] in.
Actual size 107 [113, 120] cm, 42¼ [44½, 47¼] in.
Length to shoulder 67 [68, 69] cm, 26½ [26¾, 27¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

19 stitches and 25 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 3).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 4 rows C/B, 2 rows MC/A, 4 rows C/B, 2 rows MC only (st st), 4 rows MC/A and 2 rows MC only (st st). These 18 rows form pattern.

MACHINES WITHOUT PUNCHCARD

Work from chart and adjust instructions as appropriate.

and B, K 2 rows. Using MC, K 10 rows. Transfer sts for st st. K 1 row *. With P side facing, pick up 34 [36, 38] sts around back neck and 44 [46, 48] sts down right side of front neck and place on to Ns. Using MT+7, K 1 row. Cast off.

MACHINES WITHOUT RIBBER

With K side facing and using 3¼ mm needles, join in MC and pick up and K 44 [46, 48] sts up right side of front neck and 34 [36, 38] sts around back neck. 78 [82, 86] sts. * Work 3 cm, 1¼ in in K 1, P 1 rib. Using B, work 2 rows in rib. Using C, work 2 rows in rib. Cast off loosely in rib *.

SECOND PART

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using C, cast on 44 [46, 48] sts in 1×1 rib. Work as for first part from * to *. With P side facing, pick up 44 [46, 48] sts up left side of front neck and place on to Ns. Using MT+7, K 1 row. Cast off.

MACHINES WITHOUT RIBBER

With K side facing and using 3¼ mm needles, join in MC and pick up and K 44 [46, 48] sts down left side of front neck. Work as for first part from * to *.

ARMBANDS

Join left shoulder and neckband seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using C, cast on 80 [84, 92] sts in 1×1 rib. Work as for neckband from * to *. With P side facing pick up 80 [84, 92] sts around armhole edge and place on to Ns. Using MT+7, K 1 row. Cast off.

MACHINES WITHOUT RIBBER

With K side facing and using 3¼ mm needles, join in MC and pick up and K 80 [84, 92] sts around armhole edge. Work as for neckband from * to *.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join side and armband seams. Join the V of the neckband at the bottom to form a chevron by folding the ends to inside. Catch down ends.

FAIR ISLE CHART

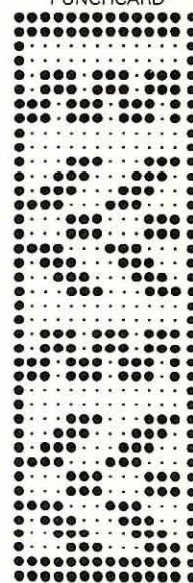


6 STITCH
REPEAT

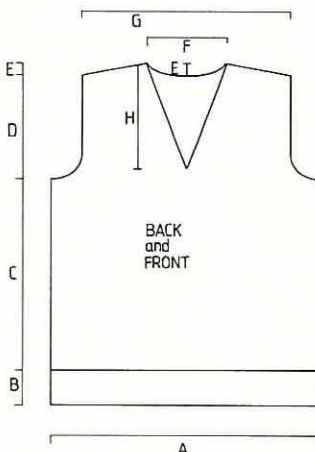
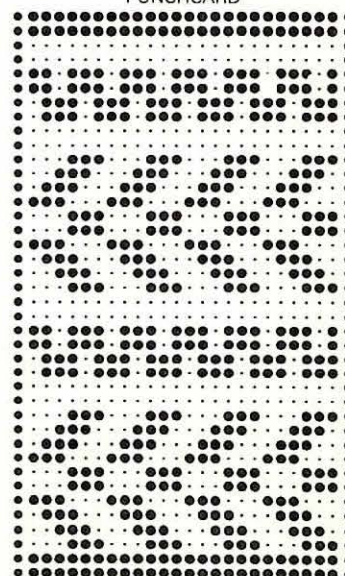
KEY

- = MC
- / = A
- = B
- X = C

12 STITCH PUNCHCARD



24 STITCH PUNCHCARD



- A = 54.5 [57.5, 61] CM
- B = 7 CM
- C = 39 CM
- D = 21 [22, 23] CM
- E = 7 CM
- F = 16.5 [17.5, 18.5] CM
- G = 42 [44, 45] CM
- H = 21.5 [22.5, 23.5] CM

left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

FIRST PART

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using A, cast on 78 [82, 86] sts in 1×1 rib. * K 3 tubular rows. Carriage is at right. Set RC at 000. Using MT-3/MT-3

NECKBAND

Join right shoulder seam.

BUTTON BORDER

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using C, cast on 13 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3 and B, K 2 rows *. Using MC, K 104 rows. Place marker at each end. K 92 [96, 100] rows. Place marker at each end. K 24 [26, 28] rows. RC shows 222 [228, 234]. Cast off.

MACHINES WITHOUT RIBBER

Using 3 3/4 mm needles and C, cast on 13 sts.

1st Rib Row (right side): K 2, * P 1, K 1; rep from * to last st. K 1 row.

2nd Rib Row: K 1, * P 1, K 1; rep from * to end.

Using B, work 2 rows in rib. Using MC, cont in rib until border is long enough to fit up to front edge shaping. Place marker at each end. Cont in rib until long enough to fit up to shoulder. Place marker at each end. Cont in rib until long enough to fit up to centre back neck. Cast off in rib. Mark positions of buttons.

BUTTONHOLE BORDER

MACHINES WITH RIBBER

Work as for button border to *. Using MC, K 4 rows. ** Counting from right edge, make a buttonhole over sts 5, 6, 7 and 8. K 12 rows. Rep from ** 7 times more. Make another buttonhole over same sts as before. K 4 rows. RC shows 106. Place marker at each end. K 92 [96, 100] rows. Place marker at each end. K 24 [26, 28] rows. RC shows 222 [228, 234]. Cast off.

MACHINES WITHOUT RIBBER

Work as for button border until long enough to match first button marker on button border, ending with a wrong side row.

* 1st Buttonhole Row: Rib 5, cast off 4, rib to end.

2nd Buttonhole Row: Rib 4, cast on 4, rib to end.

Cont in rib up to next button marker ending with a wrong side row. Rep from * 7 times more, make another buttonhole. Complete to match button border. Cast off in rib.

PRESSING

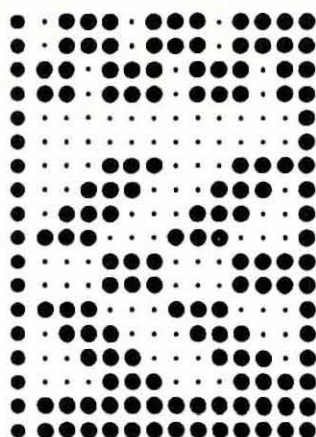
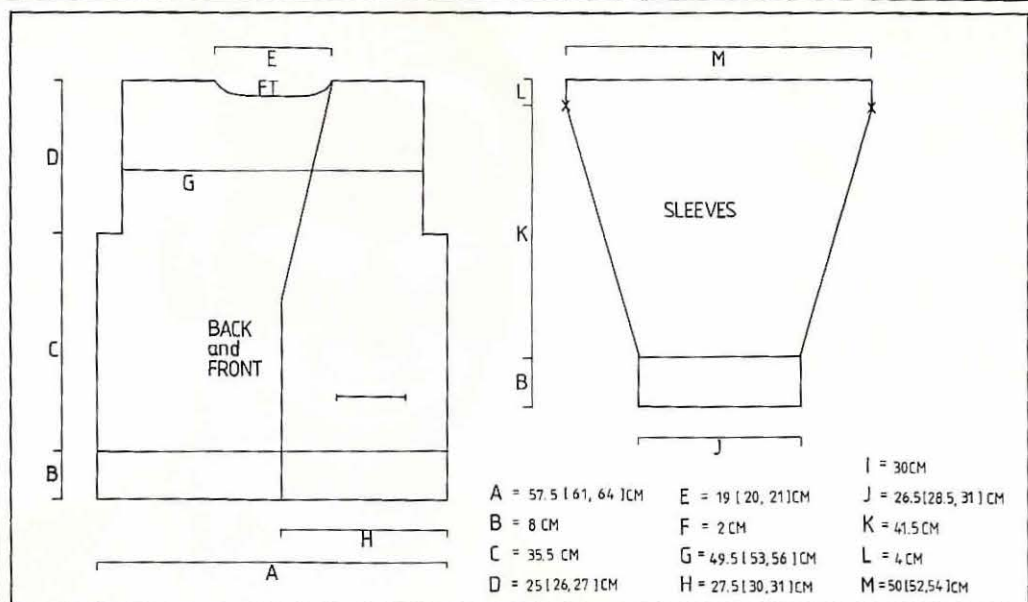
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

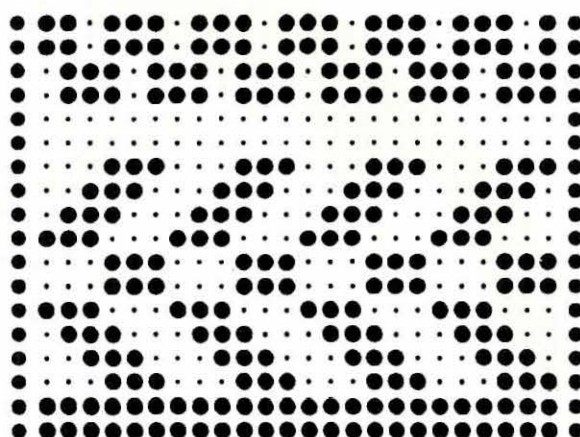
Join shoulder seams. Set in sleeves, sewing rows above markers to cast off sts at armholes. Join side and sleeve seams. Catch down sides of pocket tops neatly to right side and pocket linings lightly to wrong side. Sew front borders into position, matching markers to beg of front shaping and shoulders, stretching slightly. Join centre back seam. Sew on buttons.

MACHINES WITH RIBBER

Finish buttonholes.



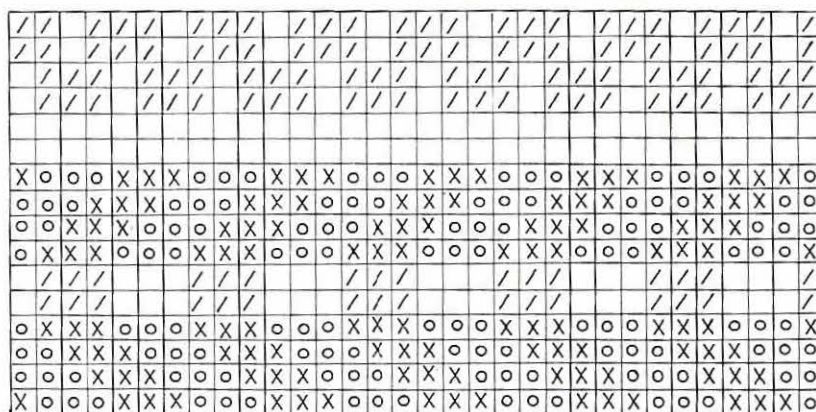
12 st PUNCHCARD



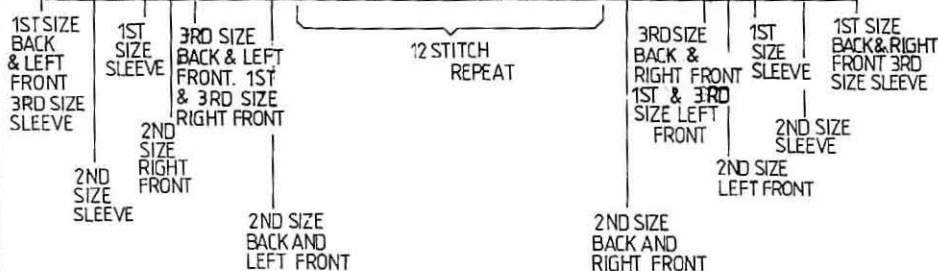
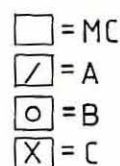
24 st PUNCHCARD

On a blank card, punch 2 rows of holes, as usual, then punch these 16 rows.

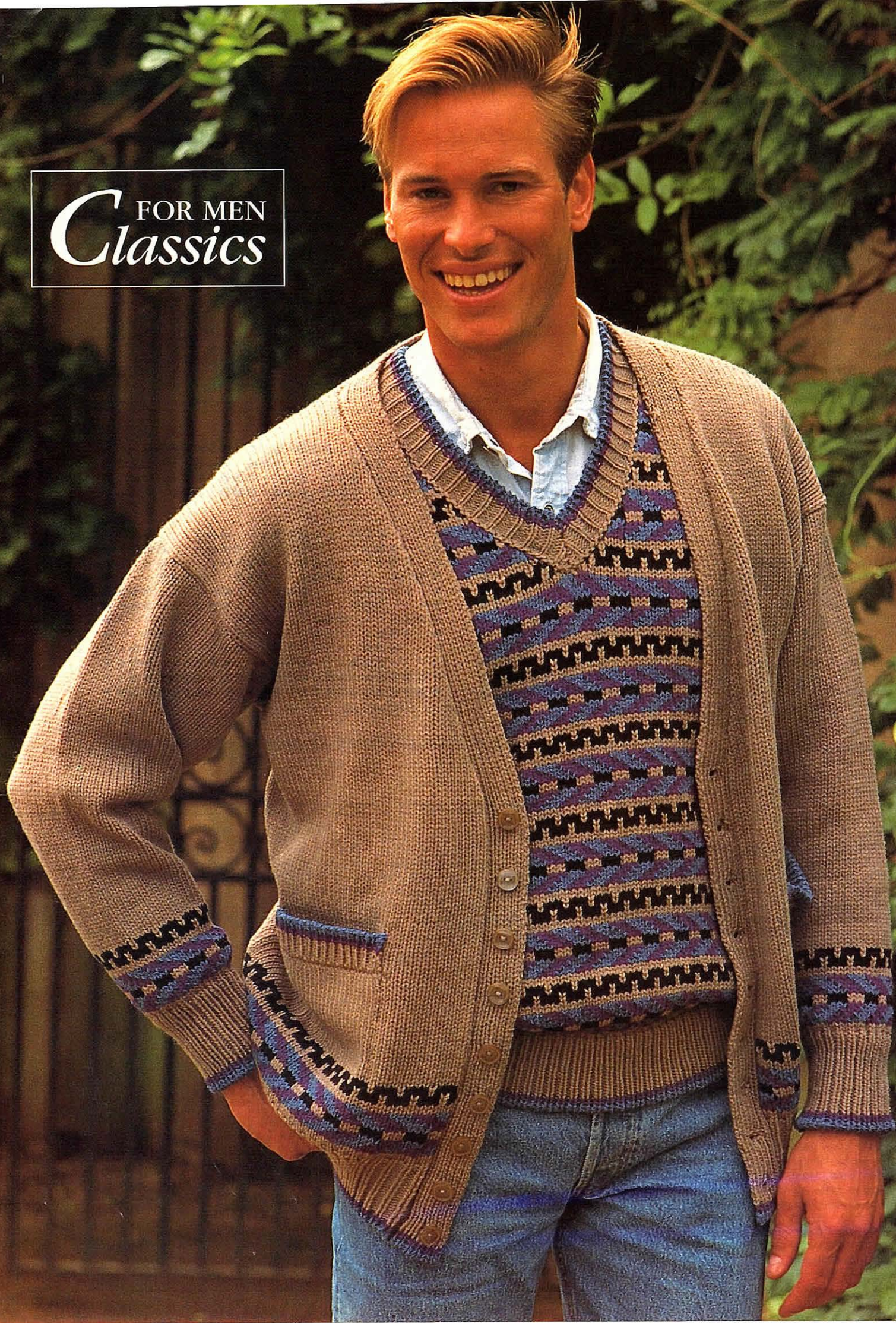
FAIR ISLE CHART



KEY



FOR MEN
Classics



Dear MKM,

A letter to local knitting clubs. Can you imagine life without a knitting machine and what would you do with your time? Isn't it the most rewarding, satisfying, therapeutic, useful hobby you can think of? Yes, and frustrating too! We're addicted aren't we?

Well, now imagine a country such as Romania where there are no resources, no money, nothing to buy, not much to do and the handicapped are left rejected. What can they do with their time?

Way back in November a friend actually went to Romania, to the city of Brasov where he volunteered to help maintain and decorate a training centre. On returning home he had a telephone call asking if he knew of anyone who could teach machine knitting because the centre had been given some machines by their Swiss manufacturers. This is where I come in!

The contact with Romania and the training centre in particular, is through a Christian Charity organisation and I visited the centre for a few days last June.

It was necessary for me to find out who would be best suited to use the Duomatic machines that they have and who would be using the more basic machines that I took out when I started teaching in July. I will also need a good deal of spares and accessories and a large selection

of yarn and maybe a linker.

All aspects of aid to Romania need to be on going and not the "one off" variety and this is where you may wish to come in. Ideas such as money donations towards the purchase of other machines and full cones of yarn (any type) immediately spring to mind. The sponsoring of an individual person by a club and personal contact with them (in English) is also a possibility. You may even want a one-to-one sponsorship and to build up a relationship through pen pal type letters.

I am convinced that this is a great opportunity to provide some Romanians with the skills and machinery to help them clothe themselves and their families and even to earn money in what we hope will become an expanding economy. If all goes well, then I would be delighted to receive your support. I am only writing to local clubs at the moment and will keep you in touch with progress. Should you yourselves have any ideas, then please don't hesitate to contact me.

Yours sincerely,
Christine Morey
Paignton, Devon

Many thanks for the copy of your letter Christine and we wish you well. If anyone would like to help or wants to know more they can write to Christine via MKM, enclosing an SAE for her reply.

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TEACH-IN

Round necks seem to be a great problem to many knitters. The main problem is that, when finished, they won't go over the head. This is a fundamental flaw! A garment that won't go over the head isn't much use. You won't even be able to use it for gardening!

However, it's a problem that is easily solved. A successful round neck, that will stretch and go over the head, depends on the correct use of the holding position during knitting. Necklines which have casting off used in their construction cannot stretch and give and won't go over the head.

Basically, the holding position has to be used for shaping and not only for holding the second side while you knit the first. However,

you cannot use the holding position for all the shaping, some has to be done by decreasing. It is knowing when to change from holding position to decreasing that bothers many knitters. I have a "Golden Rule" for this.

The Golden Rule states that as long as shapings are happening every two rows, use the holding position. When shapings are happening less often (say every four or six rows) then you must decrease the stitches. The following exercise will show you what I mean. In this exercise I refer to the needles by the numbers on the needle bed. This makes it absolutely clear which needle I am referring to. "L" and "R" refer to left and right of the machine. "N(s)" is the

abbreviation for needle(s). So, for example, N L5 is the needle at number 5 on the left of the machine.

Do take this article to the machine and knit your way through the exercise. It is suitable for both Chunky and standard gauge machines, though it will obviously come out larger on Chunkies. "Carr" is the abbreviation for carriage; "dec" is decrease. Cast on 70 stitches and knit 30 or 31 rows of stocking stitch, finishing with the carriage at the right. Put the carriage to hold. Set the row counter (RC) to 000.

RC 000: Put Ns L35 to R5 to holding position (HP). Knit 1 row.

RC 001: Carr at L. Whenever carr is at L remember to wrap the rightmost of the holding Ns (N R5 on this row) as you learnt in the holding position exercise last month. Knit 1 row.

RC 002: Put Ns R6, R7 and R8 to HP. Knit 2 rows.

RC 004: Carr at R. Put Ns R9

and R10 to HP. Knit 2 rows.

RC 006: Put Ns R11 and R12 to HP. Knit 2 rows.

RC 008: Put N R13 to HP. Knit 2 rows.

RC 010: Put N R14 to HP. Knit 2 rows.

RC 012: Put N R15 to HP. Knit 2 rows.

RC 014: There's no shaping on this row. So stop wrapping the rightmost needle in holding position when the carriage is at the left. Never wrap the same needle twice. Knit 2 rows.

RC 016: Carr at R. Dec N R16. Knit 4 rows.

RC 020: Dec N R17. Knit 4 rows.

RC 024: Dec N R18. Knit 5 rows.

Now you're ready to shape the shoulder.

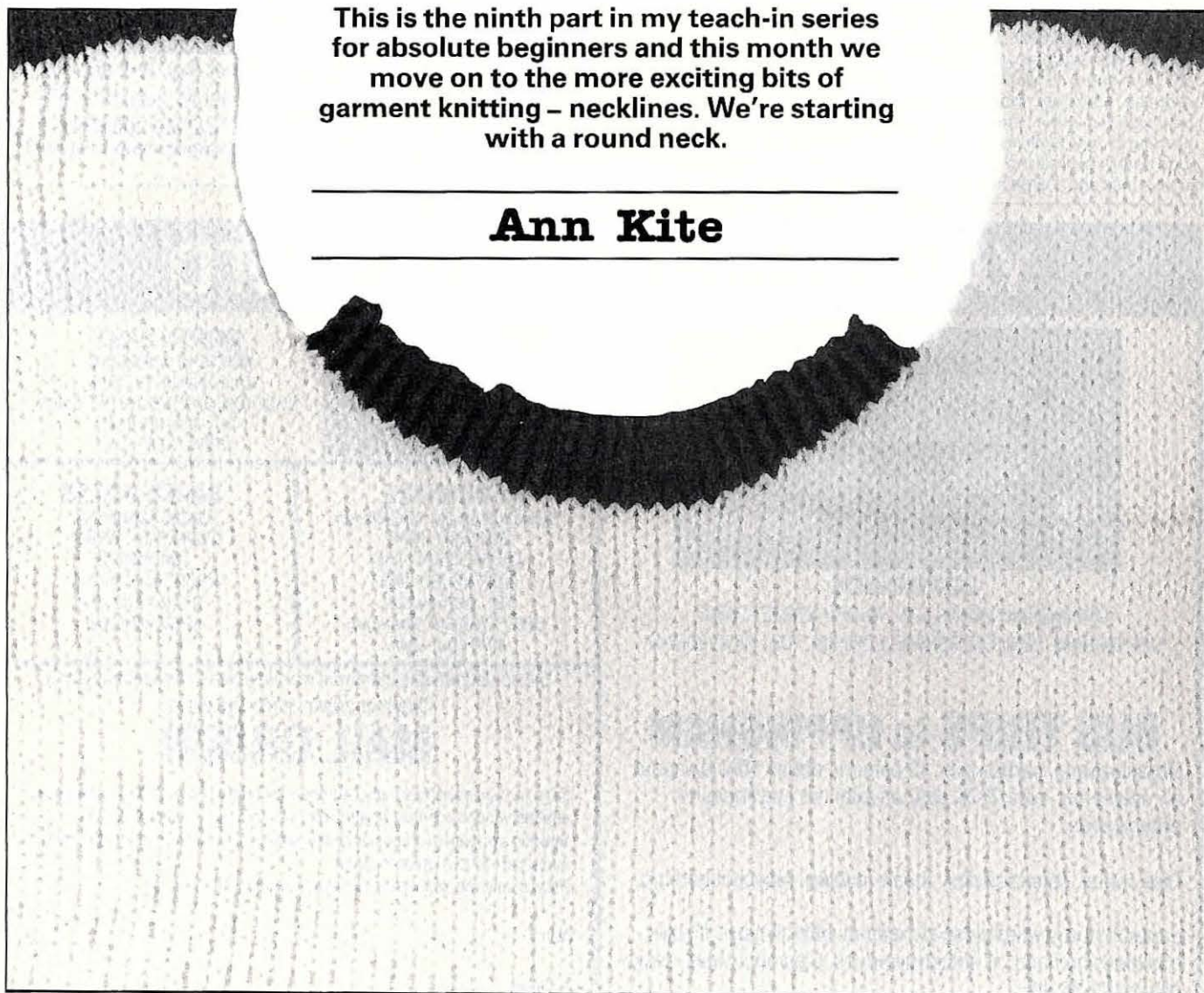
RC 029: Carr at L. Put Ns R31 to R35 to HP. Knit 1 row.

RC 030: Carr at R. Now you have to wrap the HP needle whenever the carr is at R. Wrap N R31. Knit 1 row.

RC 031: Carr at L. Put Ns R27

This is the ninth part in my teach-in series for absolute beginners and this month we move on to the more exciting bits of garment knitting – necklines. We're starting with a round neck.

Ann Kite



Round neck knitted according to the "Golden Rule"

to R30 to HP. Remember to wrap as before whenever carr is at R. Knit 2 rows.

RC 033: Put Ns R23 to R26 to HP. Knit 2 rows.

RC 035: Carr at L. Ns R19 to R22 are the only needles remaining in working position. Put Ns R23 to R35 to upper working position. Knit 1 row.

RC 036: Carr at R. Cast off Ns R19 to R35, or knit 8 rows of waste yarn and strip off.

The first side is completed and now you have to prepare to knit the second side. With the carriage still set to hold, and with the remaining needles still in holding position, pass the carriage to the left of the machine. Reset the row counter to 000.

RC 000: Carr at L. Move Ns L35 to L6 to upper working position, wrapping the appropriate holding needle whenever the carriage is at the right. Knit 2 rows.

RC 002: Put Ns L6, L7 and L8 to HP. Knit 2 rows.

RC 004: Put Ns L9 and L10 to HP. Knit 2 rows.

RC 006: Put Ns L11 and L12 to HP. Knit 2 rows.

RC 008: Put N L13 to HP. Knit 2 rows.

RC 010: Put N L14 to HP. Knit 2 rows.

RC 012: Put N L15 to HP. Knit 2 rows.

RC 014: There are no shapings on this row, so now stop wrapping the holding needle when the carriage is at the right. Knit 2 rows.

RC 016: Carr at L. Dec N L16. Knit 4 rows.

RC 020: Dec N L17. Knit 4 rows.

RC 024: Dec N L18. Knit 5 rows.

Now shape the shoulder as follows:

RC 029: Carr at R. Put Ns L31 to L35 to HP. Wrapping appropriate HP needle when the carriage is at the left, knit 2 rows.

RC 031: Put Ns L27 to L30 to HP. Knit 2 rows.

RC 033: Put Ns L23 to L26 to HP. Knit 2 rows.

RC 035: Ns L19 to L22 are the only needles remaining in working position. Put Ns L23 to L35 to upper working position. Knit 1 row.

RC 036: Carr at L. Cast off Ns L35 to L19, or knit 8 rows of waste yarn and strip off.

Now only needles L15 to R15 are left in holding position. Set the holding lever(s) to knit and knit 8 rows of waste yarn and strip off.

During the knitting of this exercise you have followed the Golden Rule, that is shaping by bringing needles to holding position when the shapings are two rows apart, shaping by decreasing when they are more than two rows apart.

There is a reason for this. In the diagram, which shows the neck you have just knitted, the needles marked with "X" were the needles in holding position. The

stitches on those needles are now held on waste yarn. The stitches marked or were actually decreased.

When you knit the neckband, the waste yarn will be replaced stitch by stitch by the neckband. If you look at the stitches marked "X" you can see some side-by-side on the same row. Some are two rows apart. This is all right. Two stitches can bridge the gap of two rows. However, between the decreased stitches is a larger gap which could not be bridged by two stitches. When knitting the neckband you will have to pick up stitches along the side of the neck, between the decreased stitches, to give the correct length of neckband. You couldn't do this if the decreased stitches had been held and were now on waste yarn.

The back of the neck can also be knitted according to the Golden Rule, though obviously the back is only a shallow curve. Cast on 70 stitches again and knit 53 or 54 rows of stocking stitch, ending with the carriage at the right. Put the row counter to 000. Put the carriage to hold.

RC 000: Carr at R. Put Ns L35 to R16 to HP. Knit 1 row.

RC 001: Wrap N R16. Put Ns R31 to R35 to HP. Knit 1 row.

RC 002: Carr at R. Wrap N R31. Put N R17 to HP. Knit 1 row.

RC 003: Wrap N R17. Put Ns R27 to R30 to HP. Knit 1 row.

RC 004: Carr at R. Wrap N R27. Put N R18 to HP. Knit 1 row.

RC 005: Wrap N R18. Put Ns R23 to R26 to HP. Knit 1 row.

RC 006: Carr at R. Wrap N R23. No shaping at neck edge on this row. Knit 1 row.

RC 007: Do not wrap N R18 (it has been wrapped once on RC 005). Ns R19 to R22 are the only needles remaining in working position. Put Ns R23 to R35 to upper working position. Knit 1 row.

RC 008: Cast off Ns R19 to R35, or knit 8 rows of waste yarn and strip off.

The first side is complete. With the carriage still set to hold and the remaining needles still in holding position, pass the carriage to the left. Return the row counter to 000.

RC 000: Carr at L. Put Ns L35 to L17 to the upper working position. Knit 1 row.

RC 001: Wrap N L16. Put Ns L31 to L35 to HP. Knit 1 row.

RC 002: Carr at L. Wrap N L31. Put N L17 to HP. Knit 1 row.

RC 003: Wrap N L17. Put Ns L27 to L30 to HP. Knit 1 row.

RC 004: Carr at L. Wrap N L27. Put N L18 to HP. Knit 1 row.

RC 005: Wrap N L18. Put Ns L23 to L26 to HP. Knit 1 row.

RC 006: Carr at L. Wrap N L23. No neck shaping on this row. Knit 1 row.

RC 007: Do not wrap N L18. (It has been wrapped once on RC 005.) Ns L19 to L22 are the only needles remaining in working

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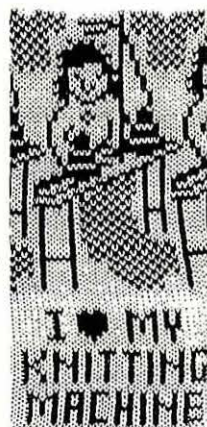
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C CREATIVE INTARSIA

ALPHABETICALLY YOURS – Part 2

Last month I wrote about some of the problems faced when designing lettering for use with the intarsia method. This month I have taken it one step further and used examples of knitting to show you the problems that can be faced.

Ken Freeman

I created the word "HELLO" last month as "bubble" writing, although it was not as extreme as some "bubble" letters appear. This month you will see that I have re-drawn this word on to the graph paper in different colours to illustrate those I will use when knitting, although normally you would create one word in one colour. Where each letter joins the next it would not be clearly defined, once knitted, so I have used a black yarn to highlight the stitches where you would need to introduce your normal background colour to separate the letters.

The "H" is quite straightforward but it joins the "E". If each letter was the same colour you would not be able to distinguish between them hence the reason that the "H" and "E" are split by a line of black. This line could be in your background colour or you could enhance the "bubble" effect by not actually separating the two letters but by rounding off the tops of the "H" and "E" to the start and finish of two separate letters. Next to the "HELLO" graph I have started to show how it would look with the background colouring making a break between each letter and this is much more subtle.

The two "L"s are quite clear, being split at the bottom with black to show where the top "L" overlaps the next one and again this would work well with the background colour. The "L" then crosses the "O" so to add depth to this letter the black has been carried on to the inside of the "O".

The second line on the graph shows some of the characters from last month and you can relate these to the bottom line on the knitting. The small case "a" is fine although I have shown what happens if the graph is not reversed, a nice shape and size but back to front!

The next "A" works out well. Then you have what looks like an "I" but is in fact a marker showing the approximate centre of the work, which you should remember to mark when creating your design on the graph, although you will not knit it in.

The next "A" is in sloping script and when knitting using this type of writing always try to slope it the other way so that, when finished, it slopes to the right. You can see that if I had reversed the graph "A" it would have worked out correctly. The final "A" is good in a four ply or thinner yarn, but because it is so fine I would suggest that, if working on a chunky or double bed machine, you make the words at least two stitches wide.

The final line of the graph shows you a simple letter "d", the first three being 13 stitches high and the last 12. The first letter is tall and looks good but I can foresee problems when knitting the shape with the single stitch effect at the top and bottom of the "d" circle. The second letter is not round enough and the third again might have problems being too skinny on the circular shaping. It is easy for letters to get lost in knitting if not clearly defined enough. The final "d" is fine and is actually the size and shape on which I base a lot of my lettering.

On the right hand side of the bottom of the graph is a small sketch of how I work out a lot of my lettering. I work out stitch requirements first – a long word needs to be carefully thought out as does several words. Usually I aim for around twelve rows high by six to seven stitches wide per letter. You can see the "S" inside the box, now reversed and ready to knit. I have a variety of marks that let me easily change each letter from an A to a Z within the boxed graph. I then try to have a space of two stitches between each letter and four to six stitches between each word. If a larger size is required I use eighteen rows high by ten to twelve stitches wide.

Then it is quite a simple step to mark the centre of your word(s) and work outwards, letter by letter from that point. Once created, reverse the design and knit. For the best effect you will use a separate length of yarn for each letter and space as well as between letters and words. It means a lot of finishing at the end but you will avoid twisted or leaning stitches. Always remember to weight your work well, especially at the end of the row and if you have repeatedly dropped stitches put a claw weight at that point; if it still occurs check for damaged needles!

If you have any problems with intarsia knitting please write to me and I will answer your queries here on this page. I love meeting you all at exhibitions and I know from talking to you and demonstrating that you have endless questions so, don't be shy, let's have an intarsia postbag.

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TEACH-IN

position. Put Ns L23 to L35 to upper working position. Knit 1 row.

RC 008: Cast off Ns L19 to L35, or knit 8 rows of waste yarn and strip off.

Now knit 8 rows of waste yarn over the remaining needles and strip off.

The next step is to steam or press your knitting before joining the shoulders.

If you've not bothered with steaming or pressing your knitting before, do have a go on these swatches. You'll be surprised at the difference it makes. It's an essential step in getting a professional finish.

If you've knitted in acrylic, then steam but don't press. Hold the iron over the knitting, but not touching it. Allow the steam to penetrate the knitting, then gently flatten it with your hands. If you press down too hard with your hand you can flatten your knitting almost as much as with the iron. So gently does it! Also watch out that you don't burn yourself!

Many new knitters are amazed to find you can steam acrylic. Acrylic can take heat (as steam) or pressure, but not the two together. So it's all right to steam, but not to steam press. (If you do steam press acrylic, you flatten the knitting irrevocably. You will have undone the industrial bulking process and nothing you can do will bring it back – so be warned.)

If you don't have a steam iron, you can cool press acrylic.

Wool of course can be steam pressed. After steaming and/or pressing, allow the fabric to cool and dry before moving it.

The two exercise pieces can now be joined at one shoulder ready for adding the neckband. If you cast off you can join by backstitching by hand. Alternatively you can pick up

stitches from just below the cast off edge using the transfer tool and return the pieces to the machine. The right sides of the pieces must be together. Now knit two rows and cast off. These two rows may be difficult to knit, so bring the needles forward to the holding position before knitting each row. (The carriage must be set to knit, not hold.)

If you took the shoulder off on waste yarn, then pick up the stitches from below the waste yarn and place them on the needles. Again, the right sides of the pieces should be together. Unravel the waste yarn. You now have two sets of stitches on the machine. You can finish the shoulder in two ways. Either knit

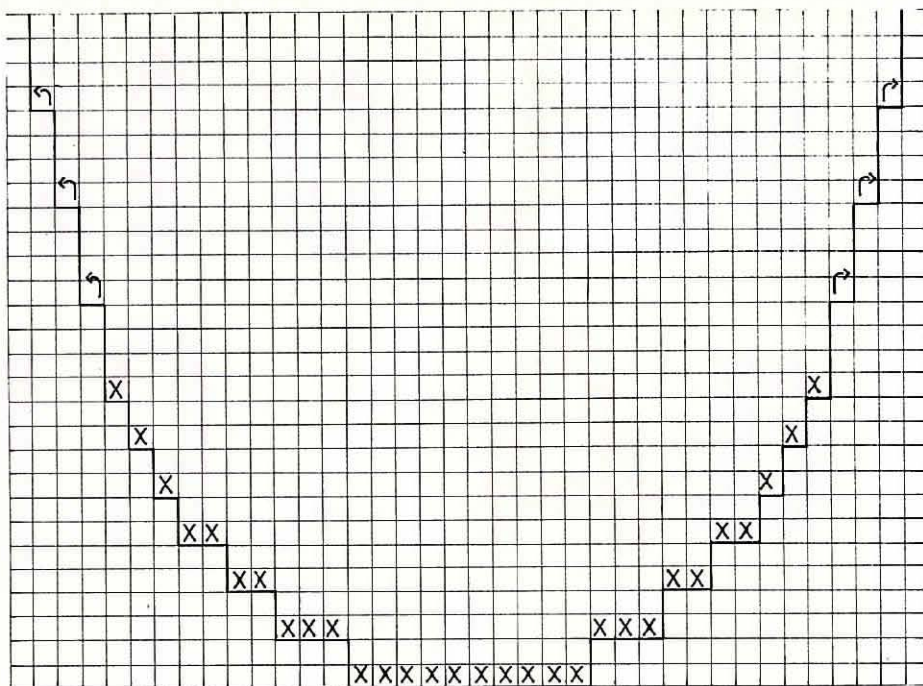
two rows and cast off as above, or knit one set of stitches through the other and cast off. The second method is more fiddly but even neater than the first method. Hold the first piece of knitting back against the machine and move the needles forward. The stitches from the first piece of knitting will go behind the latches, the stitches of the second piece will come forward on the latches or in the hooks. When all the stitches from the first piece are behind the latches, move the needles back. I find it easiest to do this by moving the needles in small groups a little at a time. The stitches of the first piece will close the latches and will knit off. The remaining stitches (from the second piece)

can then be cast off.

With either of these methods, when casting off remember to hook up the edge of the knitting (see May's Teach-In) in order to ensure the shoulder is the correct width.

You can apply the Golden Rule to knitting any style and size of round neck. (You've already used it for the front and back which were two totally different curves.) You can use it even if the pattern says cast off or decrease. Just work out if the shapings given are two or more rows apart and then hold or decrease according to the rule.

Next month I'll be back with two types of neckband suitable for round necks.



X = NEEDLE HELD
↪ ↩ = STITCH DECREASED

The Woolleys

by Doug Baker



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4 TUCK JACQUARD SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines with Deco.

MATERIALS

Bramwell Duo Magic.

1 [1, 1, 1] x 500g cone in Black (MC).

Bramwell Rania.

1 [1, 1, 1] x 500g cone in Purple (C).

GARMENT WEIGHT

Finished garment in first size weighs 405g.

The fibre content of Duo Magic is 100% Acrylic; Rania is 80% Acrylic, 20% Nylon. For further information about these yarns, please write to F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

Actual size 93 [98, 104, 109] cm, 36½ [38½, 41, 43] in.

Length to shoulder 62 [62, 63, 63] cm, 24½ [24½, 24¾, 24¾] in.

Sleeve seam 47 cm, 18½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

22 stitches (on each bed) and 108 rows to 10 cm, 4 in measured over pattern (stitch size setting approximately 3¼/3¾).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

Punch card, as shown, before starting to knit (Card 187).

A cut and sew method has been used for the neck.

When decreasing, remember to put pushers back into blocking rail.

Bring a pusher from the blocking rail for each stitch increased.

BACK AND FRONT ALIKE

Handle down. Orange strippers. Set up 52 [55, 58, 61] Ns at left and right of centre on each bed in WP. 104 [110, 116, 122] Ns on each bed. * Arrange Ns for 2 x 2 rib (2 x 1 N arrangement) as in diagram 1. Set lock on N/N and stitch size to 2/2. Using MC, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Rack one full turn to the right. Transfer end st on back bed at right to front bed end N and push empty N to NWP. Set lock on N/N, K 1 row. Set RC at 000. K 40 rows. Push up empty Ns in between Ns on both beds to WP for full needle rib. Set lock on CX/CX, K 2 rows. Arrange pushers as in diagram 2. Put card holder in centre of needlebed. Insert card into card holder and set to 0. Programme card with Deco and clip Deco to lock. Set RC at 000. Set lock on AX↔/BX↔, Deco on 4 and stitch size to 3¼/3¾. Cont in stripes of 2 rows MC and 2 rows C *. K until RC shows 364. Work measures 39.5 cm, 15½ in. Place marker at each end.

SHAPE ARMHOLES

Remember to return pushers under empty Ns to blocking rail. Dec 1 st on each bed at each end of next and every foll 4th row until 72 [78, 84, 90] sts rem on each bed. K 183 [183, 195, 195] rows. RC shows 608 [608, 620, 620] and work measures 62 [62, 63, 63] cm, 24½ [24½, 24¾, 24¾] in. Place a marker on 17th N at each

side of centre on front bed. Cast off loosely.

SLEEVES

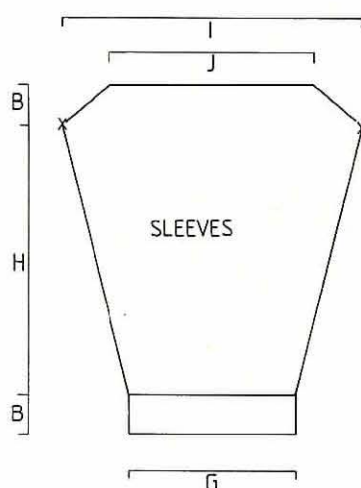
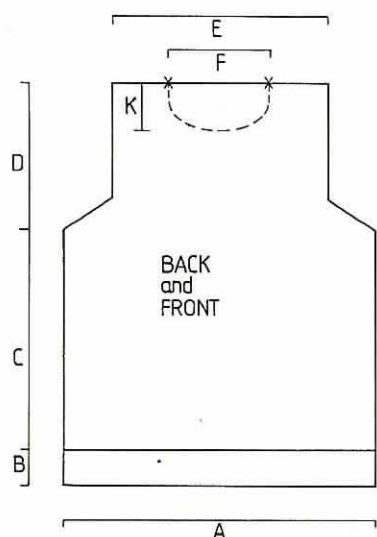
Handle down. Orange strippers. Set up 28 [28, 30, 30] Ns at left and right of centre on each bed in WP. 56 [56, 60, 60] Ns on each bed. Work as for back from * to *. Shape sides by inc 1 st on each bed at each end of next and every foll 20th row until there are 100 [100, 104, 104] sts on each bed. K until RC shows 444. Work measures 46.5 cm, 18¼ in. Place marker at each end.

SHAPE TOP

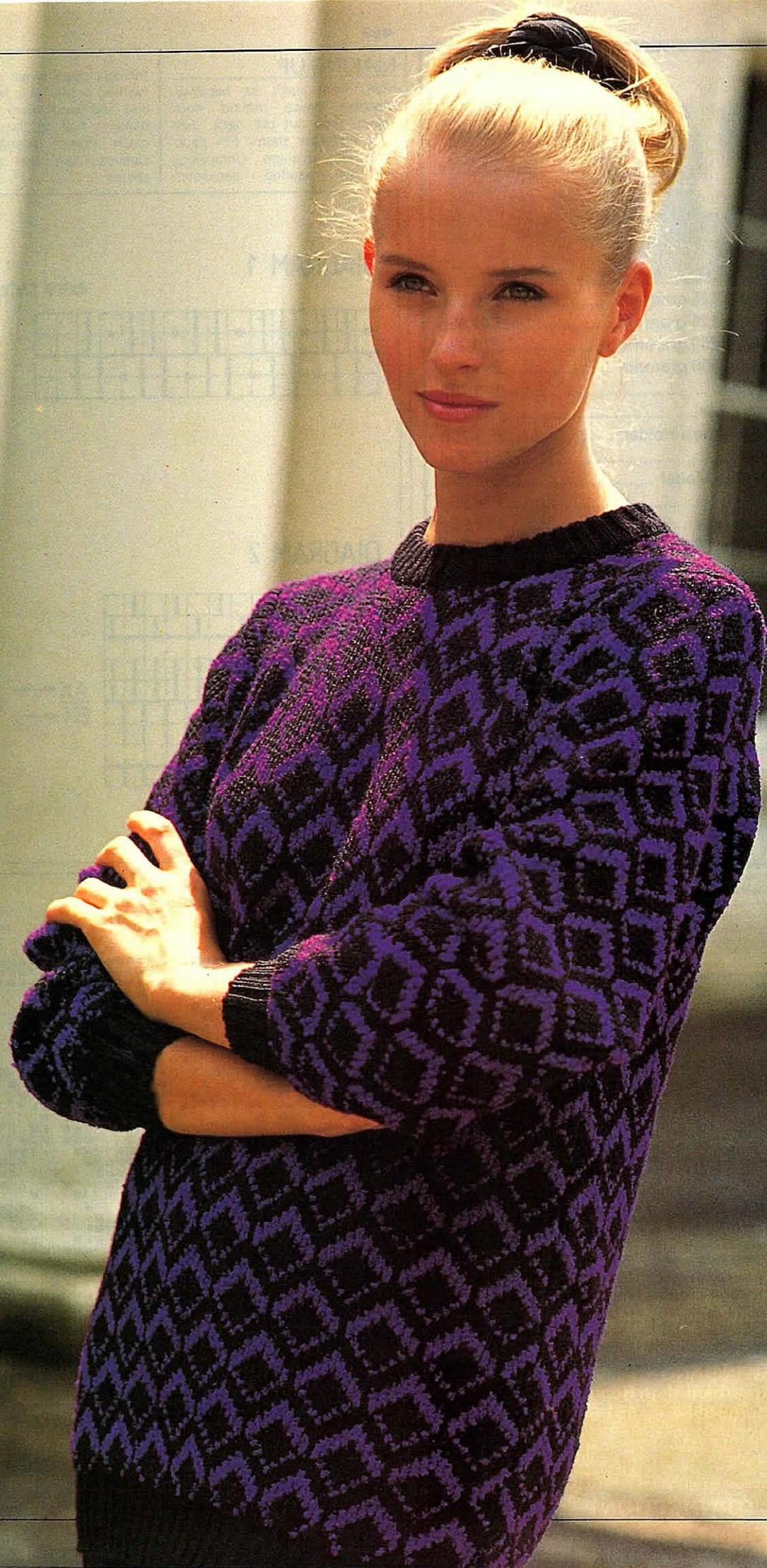
Remember to return pushers under empty Ns to blocking rail. Dec 1 st on each bed at each end of next and every foll 4th row until 68 [68, 72, 72] sts rem on each bed, K 3 rows. Cast off loosely.

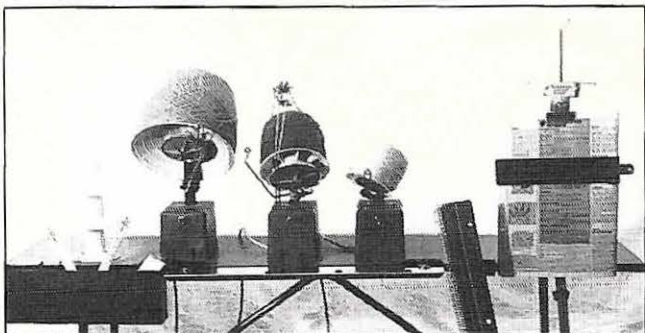
NECKBAND

Handle down. Orange strippers. Set up 120 Ns on each bed in WP. Arrange Ns for 2 x 2 rib (2 x 1 N arrangement) as in diagram 1. Set lock on N/N and stitch size to 2/2. Using MC, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Rack one full turn to the right. Transfer end st on back bed at right to front bed end N and push empty N to NWP. Set lock on N/N, K 1 row. Set RC at 000. K 40 rows. Transfer sts to back bed. Black strippers. Set lock on N/GX and stitch size to 6. K 1 row. Using WY, K a few rows and release from machine.



- A = 47 [50, 52.5, 55] CM
- B = 6 CM
- C = 33.5 CM
- D = 22.5 [22.5, 23.5, 23.5] CM
- E = 32.5 [35.5, 38, 40.5] CM
- F = 15.5 CM
- G = 25 [25, 27, 27] CM
- H = 41 CM
- I = 45 [45, 47, 47] CM
- J = 30.5 [30.5, 32.5, 32.5] CM
- K = 7 CM





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MAKING UP

Mark front neck as required. Machine twice around neck shape, then cut out neck. Join right shoulder seam. Pin neckband into position. Unravelling WY as required, backstitch

through open loops of last row worked in MC. Join left shoulder and neckband seam. Fold neckband in half to the inside and catch down loosely. Set in sleeves. Join side and sleeve seams.

DIAGRAM 1

extra stitch.

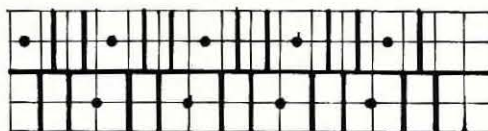
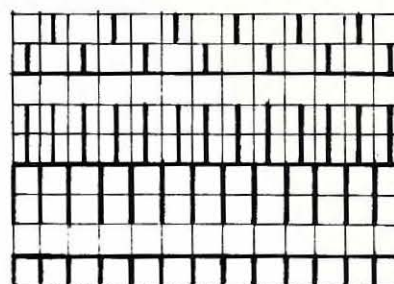


DIAGRAM 2



AX → ● 4
BX ← ● 4

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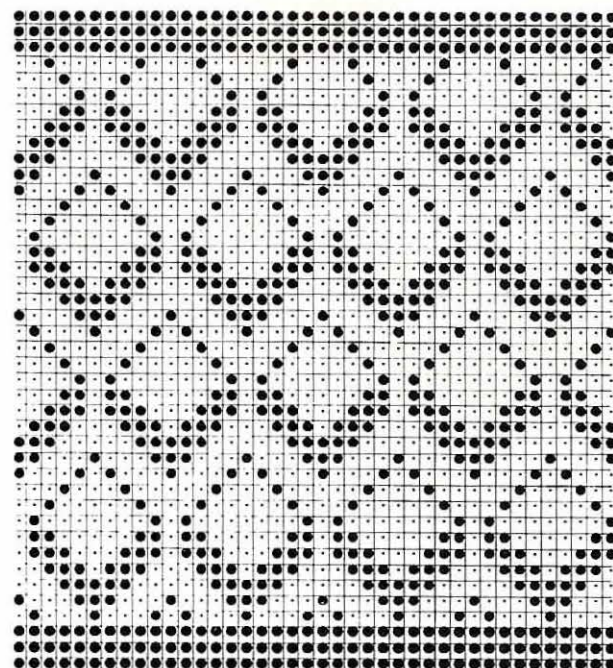
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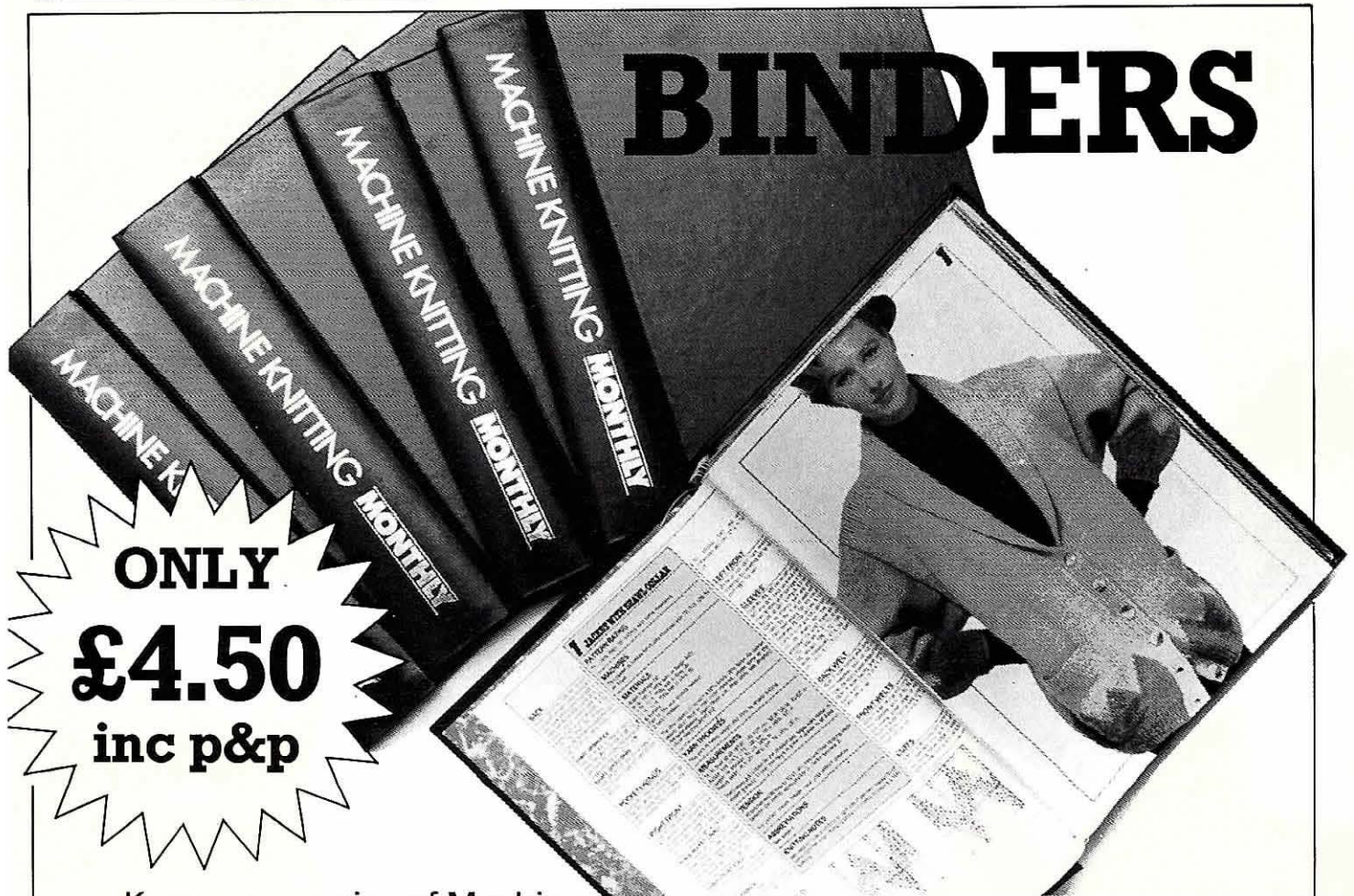
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CENTRE BACK PANEL

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 23 [24, 25, 26] Ns at left and right of centre 0 to WP. 46 [48, 50, 52] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 20 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 22 [24, 25, 25] Ns at left and 22 [23, 25, 25] Ns at right of centre 0 to WP. 44 [47, 50, 50] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 41 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.

1ST AND 4TH SIZES

Inc 1 st at each end.

2ND SIZE

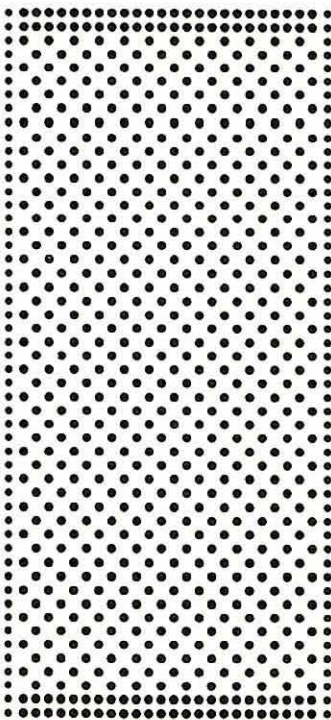
Inc 1 st at right edge.

ALL SIZES

46 [48, 50, 52] sts.

ALL MACHINES

Insert punchcard and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st. Set RC at 000. Using MT, K 150 [158, 158, 166] rows. Adjust length at this stage, if desired. Place marker at each end. Shape sides by dec 1 st at each end of next and every foll 18th row until 36 [38, 40, 42] sts rem. K 17 [17, 25, 25] rows. RC shows 240 [248, 256, 264] and work measures 38.5 [40, 41, 42.5] cm, 15¼ [15¾, 16¼, 16¾] in. Place marker at each end. Shape sides by inc 1 st at each end of next and every foll 28th row until there are 46 [48, 50, 52] sts. K 23 [31, 31, 39] rows. RC shows 376 [392, 400, 416] and work



5 PANELLED DRESS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Spectrum Linaria 4-ply.

1 [1, 2, 2] x 500g cones in Black (MY).

GARMENT WEIGHT

Finished garment in second size weighs 455g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.

Actual size 94 [99, 104, 109] cm, 37 [39, 41, 43] in.

Length to shoulder 75 [77.5, 79.5, 82] cm, 29½ [30½, 31¼, 32¼] in (adjustable).

Sleeve seam 38 [39, 40.5, 41.5] cm, 15 [15¼, 16, 16¼] in (adjustable).

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

23 stitches and 70 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch card, as shown, before starting to knit. Fill in pattern card using punchcard as a guide, before starting to knit.

When working increases and decreases, where edge stitch has tucked on previous row, knit down by hand before working shaping.

measures 58 [60.5, 61.5, 64] cm, 22¾ [23¾, 24¼, 25¼] in. Place marker at each end **. K 100 [100, 108, 108] rows. RC shows 476 [492, 508, 524].

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 18 [20, 24, 24] sts. Using nylon cord, K 14 sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next row. Dec 1 st at neck edge of every row until 6 sts rem, then on every foll alt row until 2 sts rem. Cast off. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side, reversing shapings.

LEFT BACK PANEL

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 17 [18, 19, 20] Ns at left and right of centre 0 to WP. 34 [36, 38, 40] Ns. Work as for centre back panel from * to *.

MACHINES WITHOUT RIBBER

Push 16 [17, 19, 19] Ns at left and 16 [18, 19, 19] Ns at right of centre 0 to WP. 32 [35, 38, 38] Ns. Work as for centre back panel from * to *.

1ST AND 4TH SIZES

Inc 1 st at each end.

2ND SIZE

Inc 1 st at left edge.

ALL SIZES

34 [36, 38, 40] sts.

ALL MACHINES

** Insert punchcard and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st. Set RC at 000. Using MT, K 150 [158, 158, 166] rows. Adjust length at this stage, if desired. Place marker at each end. Shape side by dec 1 st

at right edge of next and every foll 18th row until 29 [31, 33, 35] sts rem. K 17 [17, 25, 25] rows. RC shows 240 [248, 256, 264] and work measures 38.5 [40, 41, 42.5] cm, 15¼ [15¾, 16¼, 16¾] in. Place marker at each end. Shape side by inc 1 st at right edge of next and every foll 28th row until there are 34 [36, 38, 40] sts. K 23 [31, 31, 39] rows. RC shows 376 [392, 400, 416] and work measures 58 [60.5, 61.5, 64] cm, 22¾ [23¾, 24¼, 25¼] in. Place marker at left edge. K 1 row extra for right back and left front panels.

SHAPE ARMHOLE

Cast off 6 sts at beg of next row. K 1 row. Dec 1 st at beg of next and every foll alt row until 24 sts rem ***. K 105 [101, 105, 101] rows. Place marker at left edge. K 6 rows.

SHAPE SHOULDER

Cast off 6 sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 6 sts **.

RIGHT BACK PANEL

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 17 [18, 19, 20] Ns at left and right of centre 0 to WP. 34 [36, 38, 40] Ns. Work as for centre back panel from * to *.

MACHINES WITHOUT RIBBER

Push 16 [18, 19, 19] Ns at left and 16 [17, 19, 19] Ns at right of centre 0 to WP. 32 [35, 38, 38] Ns. Work as for centre back panel from * to *.

1ST AND 4TH SIZES

Inc 1 st at each end.

2ND SIZE

Inc 1 st at right edge.

ALL SIZES

34 [36, 38, 40] sts.

ALL MACHINES

Work as for left back panel from ** to ** reversing shapings by noting alteration in number of rows worked and reading left for right and right for left.

CENTRE FRONT PANEL

Work as for centre back panel to **. K 70 [70, 78, 78] rows. RC shows 446 [462, 478, 494].

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 10 [12, 14, 16] sts. Using nylon cord, K 18 sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next row. Dec 1 st at neck edge on every row until 7 sts rem, then on every foll alt row until 2 sts rem. K 1 row. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side reversing shapings.

RIGHT FRONT PANEL

Work as for left back panel to ***. K 81 [77, 81, 77] rows. Place marker at left edge. K 30 rows.

SHAPE SHOULDER

Cast off 6 sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 6 sts.

LEFT FRONT PANEL

Work as for right back panel to ***. K 81 [77, 81, 77] rows. Place marker at right edge. K 30 rows.

SHAPE SHOULDER

Cast off 6 sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 6 sts.

SLEEVES**MACHINES WITH RIBBER**

With ribber in position and carriage at right, set machine for 1×1 rib. Push 28 [28, 29, 29] Ns at left and right of centre 0 to WP. 56 [56, 58, 58] Ns. Work as for centre back panel from * to *.

MACHINES WITHOUT RIBBER

Push 28 [28, 29, 29] Ns at left and 28 [28, 30, 30] Ns at right of centre 0 to WP. 56 [56, 59, 59] Ns. Work as for back from * to *.

3RD AND 4TH SIZES

Dec 1 st at right edge.

ALL SIZES

56 [56, 58, 58] sts.

ALL MACHINES

Insert punchcard and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st. Set RC at 000. Using MT, shape sides by inc 1 st at each end of next and every foll 12th [12th, 11th, 11th] row until there are 96 [96, 102, 102] sts. K 7 [15, 20, 28] rows. RC shows 236 [244, 252, 260] and work measures 38 [39, 40.5, 41.5] cm, 15 [15¼, 16, 16¼] in. Adjust length at this stage, if desired.

SHAPE TOP

Cast off 6 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll 4th row until 56 [56, 64, 64] sts rem, then on every foll alt row until 46 sts rem. K 1 row. Cast off 4 sts at beg of next 4 rows. Cast off rem 30 sts.

NECKBAND

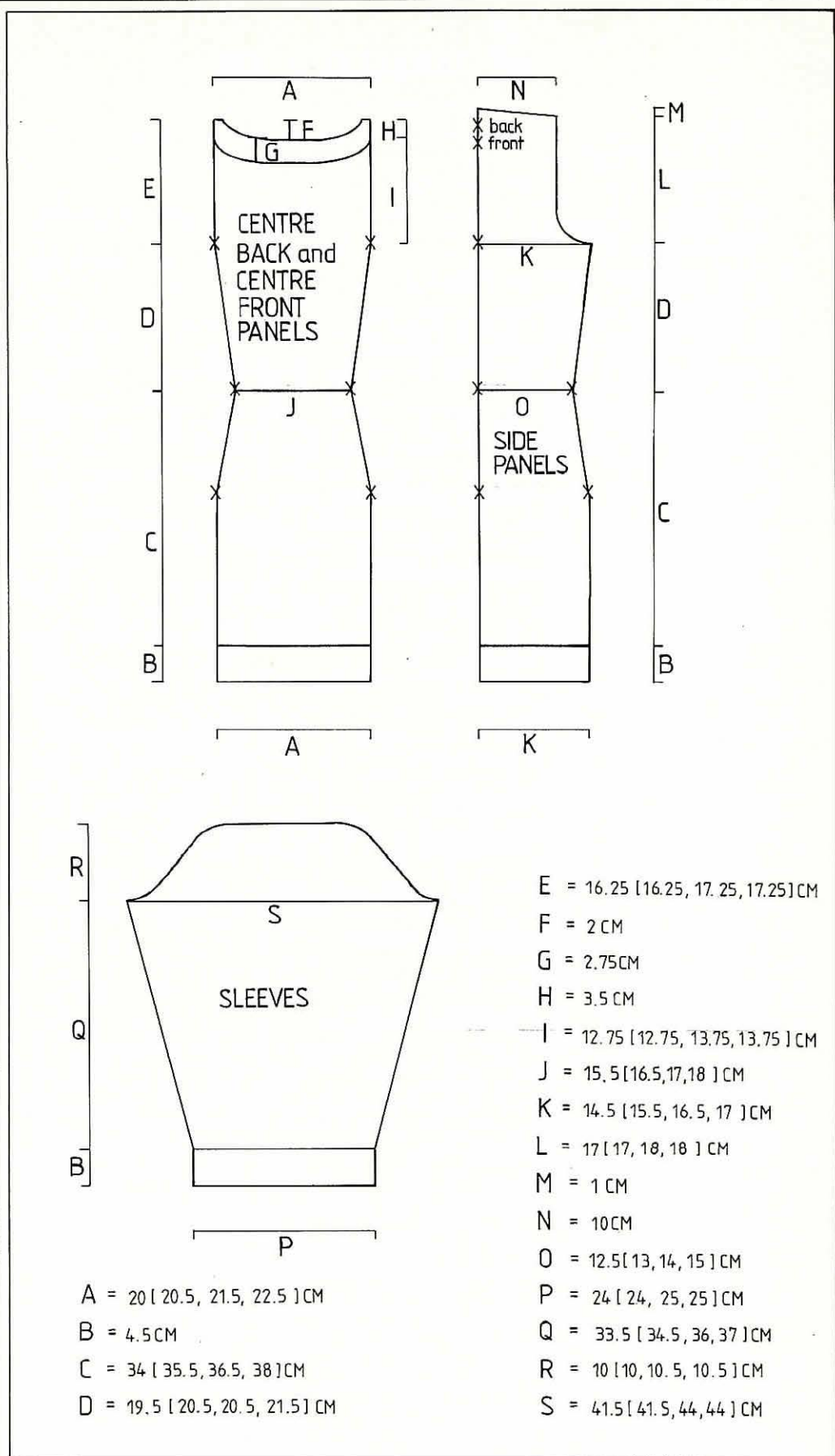
Join centre back and centre front panels between side panels, matching markers, with top of centre panels to top markers. Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 136 [140, 144, 148] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT—4/MT—4, K 40 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 137 [140, 143, 149] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT—1 and MY, K 10 rows. Using MT—2, K 21 rows. Using MT—1, K 10 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row.



Unravel WY when work is completed.

1ST AND 4TH SIZES**3RD SIZE**

Inc 1 st.

ALL SIZES

136 [140, 144, 148] sts.

ALL MACHINES

With P side facing, pick up 58 [60, 62, 64] sts around back neck and

78 [80, 82, 84] sts around front neck and place on to Ns. Using MT+2, K 2 rows. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Join side seams, matching markers. Join sleeve seams. Set in sleeves.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

ALL MACHINES

Give final light press.

A SHAGGY DOG STORY!



It is not unusual for Pauline Walker's telephone to ring and a voice say, "Can you spin my Highland cattle?"

It all took off when a national newspaper ran an article in their Sunday pets column about Pauline spinning pets' fur for their owners. That was in October 1988 and fur, from one hundred grams to two kilos has come in ever since. There must be more bags of dog and cat fur (just until she gets some help to spin it), under the bed than dust.

Persian cat from Guernsey, Pyrenean Mountain Dog from the Isle of Man and Fairford, Samoyed from Northern Ireland, Sutton Coldfield, Worcester and Pitsea, Chow Chow from Oxford which also finished up in America – the jacket not the dog – Burmese cat from Solihull, Retriever from the Isle of Wight, the list is endless.

Back to the Highland cattle of the telephone call. The answer is, yes, you can spin their hair, but whether you would want to wear it is a different matter. Pauline says that once spun, it is not like Musk Ox which has a lovely soft undercoat, as it is rather prickly, but made up with a brushed cotton inner lining, what better garment to wear when judging Highland cattle?

A lot of the dog hair that Pauline spins finishes up being worn in the judging ring by judges of that breed of dog.

Dog hair is as attractive as Angora, but does not cost anything. Dogs and cats are cleaner animals than sheep, or to put it another way, they live in a cleaner environment – the home. How many dogs or cats have ticks?

Any long haired dog or cat has fur that can be spun, sometimes by itself, sometimes plied with wool or even to be daring, plied with gold or silver Lurex. It is warm and light and there is one thing that is certain; you will not meet anyone else wearing an identical garment!

In spinning circles, there is a school of thought that says you should only spin pure wool, but think of all the new experiences that you could be missing, not all

of them good, but certainly different. Pauline firmly believes that if it turns out the way you intended, then it is right, regardless of whether others would want to spin that particular hair or not. Too many beginners have apparently been put off by well meaning hobbyists who tell them that they should only do it like this and Pauline feels that is definitely not right.

One owner had her Saint Bernard dog combed for a year and got a full length fur coat from the combings. She, the owner, looks lovely in it and how many fur coats do you know of where the animal is still alive and well and only a little bit lighter in the coat? The same owner would not dream of taking her two Saint Bernards and her Old English Sheepdog walking in the park without wearing a matching jacket. She has even taken one of her Old English Sheepdog jackets to Finland as a present for her hostess.

Pauline's spinning life started in New Zealand in 1975 when she was in her forties and her husband was seconded there for two years. Little did she think that 16 years later she would not be 'winging' but spinning round the world. Pauline is now hoping that her sixties are going to be as eventful as her forties and fifties have been.

If you are visiting any exhibition, look out for Pauline, known as 'The Button Lady'. She stocks buttons made in natural products such as bone, china, wood and horn and is happy to supply spinning wheels and accessories as well as hand knitting accessories. I believe that her machine knitter's tea towel, with the "Knitter's Song" is proving very popular. If you would like to contact Pauline with regard to her perhaps spinning for you, her address is Pauline Walker, "The Button Lady", 16 Hollyfield Road South; Sutton Coldfield, West Midlands, or telephone 021-329 3234.

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SINGER SPECIAL

PATTERNING WITH RIBS

In the last two articles, we have looked at some of the rib types that are most commonly found in garments, plus a few things that are perhaps not so common. This time, I thought it would be useful to look at how a rib can be "dressed up" a little for added effect, either in a very plain garment, or to complement the patterning used in the main fabric of a garment.

George le Warré

There are many ways that this can be done, using texture, colour, electronic patterning and so on. So perhaps the best place to start is with the simplest things and move on from there.

Start with a simple rib setting, such as a 1×1, 2×1, 2×2. Make the cast on rows with a yarn that contrasts in colour to the one that you will be using for the main rib. Change to the main yarn to knit the rib. You can then either transfer stitches to the setting chosen for the main garment part or, before doing this, knit the last

two to four rows of the rib in the contrast colour. This will accentuate the rib and make it much more of a feature of the garment, rather than just a way of starting out. Accent lines of colour top and bottom can also throw the rib into the foreground of the design, so make sure that if you do use this method, your rib is always perfect! Mistakes will also be highlighted. See Sample 1.

"conventional" and may not be exactly what you are looking for. It can also look a bit "school sweater" style sometimes. Nothing wrong with this of course, if this is what you are after. But it is more interesting to make the rows of colour uneven. This will need to be done with care to get the proportions of colour correct so that a good overall effect is obtained.

Knit this rib using three colours, 10 rows colour one, eight rows colour two and two rows colour three. This can look very "sporty", particularly on the ribs and bands of white sweaters. See Sample 2.

Now for something a little more adventurous, that perhaps is not seen anywhere near so frequently.

Suppose the main yarn for your sweater is one of the spot printed or dyed random colour yarns. Often, if you choose to knit the ribs and bands in this yarn, the colour effect is either lost, or far too busy. One way around this problem is to take a length of the yarn and match other plain

Whilst we are talking of using colour within a rib, there is of course no reason at all that the rib cannot be patterned with any electronic pattern and using two colours. Set the needles as for a rib, but instead of knitting conventionally, set the back carriage to jacquard. Set needle return levers up, knit and jacquard buttons depressed and the cursor stops fifteen needles past the edges of the knitting. Clip in the second yarn guide and thread the second colour. The front carriage is set, just as normal, to V. Knit the rib. The pattern will be changed by the fact that not all needles are in work and some very interesting effects are obtained in this way.

The main garment can of course be plain or patterned according to your taste. This can give that little extra something to plain garments and if a simple pattern repeat is chosen, an interesting start to a jacquard sweater. See Sample 3.

SAMPLE 1

Knitting ribs in horizontal stripes of colour is another simple way of dressing them up, but it does not necessarily have to be boring. First knit a rib of 40 rows length using ten rows each of colours one and two. This is very

SAMPLE 2

coloured yarns to the colours in the random pattern, then knit the ribs in rows of these colours in sequence. You can make this as simple or as complex as you wish, with several rows, or only single rows of repeating colours. This has the effect of accentuating the random yarn, rather than the random yarn effect itself being lost within the rib.

SAMPLE 3

There are probably as many ways of adding colour to a rib as there are machine knitters and I could fill this whole article with examples for you to try. But we must now move on to something else.

Not everyone is happy with using colour to dress up a rib and we will look at using texture. Texture can be made in many ways, either by hand, or utilizing the electronic patterning facilities available on the machine and almost any of the settings on the

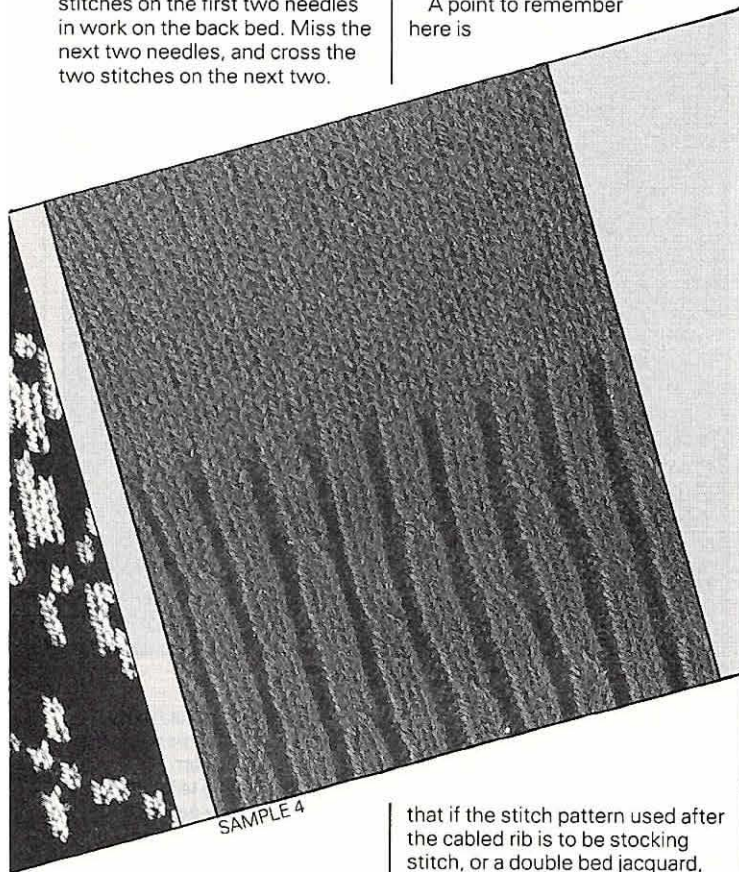
carriage for slip, tuck and so on.

Perhaps one of the simplest textural hand methods available to us is that of cabling within the rib. Not anywhere near as difficult as it may sound and the effect can be very eye-catching and unusual. Cables can be made in any rib, but I will just give one or two examples here. After trying this, go on to make some of your own. Remember to keep your swatches for future reference and a note of how you worked your cables.

Cast on in a 2x1 rib and knit four rows. The stitch size is that for a normal rib. Now cross the stitches on the first two needles in work on the back bed. Miss the next two needles, and cross the two stitches on the next two.

Cross the first group of two with the second group of two. Miss the next two groups entirely and cross the next two groups. Continue across the bed to the end. Knit eight rows, then cross the stitches on the groups of needles that were missed the previous time. Knit eight rows. Continue in this sixteen row sequence throughout the rib. The effect of the cables is this time more pronounced and the crossings have tightened the stitches, counteracting the looser tension that is necessary for the cabling. See Sample 5 on page 78.

A point to remember here is



Continue across the back bed, crossing one pair and missing the next pair. Knit eight rows. Then cross the stitches on the pairs of needles that you did not cross the first time. Knit eight rows. Continue knitting this series of sixteen rows throughout the rib. It will give an interesting twisted pattern to the stitches. See Sample 4.

For the next example, knit the rows exactly as above, but on a stitch size one whole number looser than normal for a rib. Instead of crossing single stitches within the rib groups, we are now going to cross two groups of two with each other.

that if the stitch pattern used after the cabled rib is to be stocking stitch, or a double bed jacquard, then the cables must be made on back bed needles. If the stitch pattern is single bed slip or tuck, or double bed tuck, the cabling must be done on the front bed needles. If not, then the cables will be on the wrong side of the finished fabric and all your efforts wasted!

For automatic textures within ribs, the slip and tuck settings can prove very useful. Once again, they will show on only one side, so the patterning that can be applied to a rib for single bed slip and tuck, or double bed tuck is limited to the lili buttons on the front bed. For other fabrics, you can let your imagination run wild and use almost any pattern from the electronics within the rib on

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SAMPLE 5

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the back bed.

We will look at a front bed automatic patterning. Set the needles for a 2x1 rib and make the cast on. Now turn the lili buttons on the front carriage to the upper position and press the tuck key in on the front bed only. Knit the rib. The lili buttons select alternate needles to knit and tuck, so in each group of two needles, one will knit and one will tuck, alternating in every row.

Now set the carriage to knit Fisherman's rib, by pressing the tuck and circular buttons together. The lili buttons remain up. Knit the rib. This will give you an alternating knit and tuck on needles in every other row. The result is looser than a normal rib, but effective.

After knitting these two variations, try some of your own, but remember to have an even number of needles in work on the front bed, or the same needles will select to knit every row and

unless you change the front carriage setting to V periodically, the result will be a jam.

Ribs do not have to be boring or "samey" for every garment. Variations add interest and individuality and there are a host of further methods of achieving this. Try inventing some of your own, but not only as welts. Try making jacquard pleats using the needle arrangements from the last article for instance. This is very simple to do, just by adding the second yarn guide and second colour, then setting the back bed to jacquard and knitting. The big thing about learning to pattern within rib settings is that it allows you to experiment and show your own individuality within a garment that otherwise may be quite an ordinary design, or to add your own personal something to a standard pattern taken from any publication.

Best wishes until next time.

YARN GUIDE

These are the yarns we have used for our patterns this month. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, the yarns are shown actual size so that you can compare your substitute yarn with the original. If you need to use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the

resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the original and stretch it out until it is just taut, not pulled tightly. A good match should fit the original very closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required

for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile. However, those addicted to computers would probably enjoy the exercise.

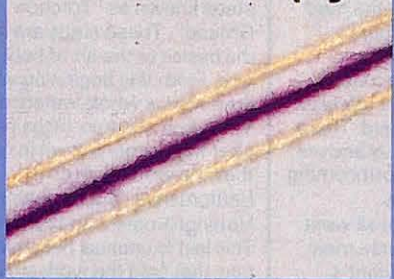
Having bought your yarn, experiment with it until you have matched the original tension. To achieve the best 'handle' it may sometimes be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

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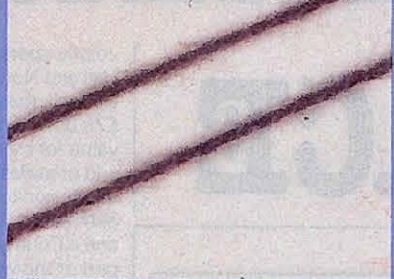
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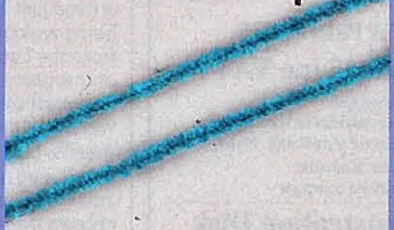
NINA MIKLIN
RIVIERA 3ply



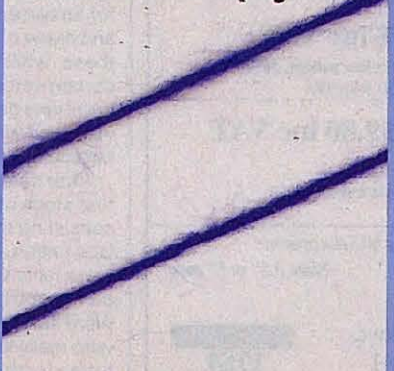
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LINARIA 4ply



YEOMAN
CHENILLE 4ply



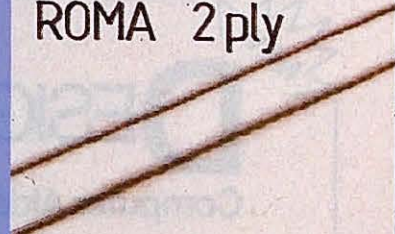
DENYS BRUNTON
DELUX 4ply



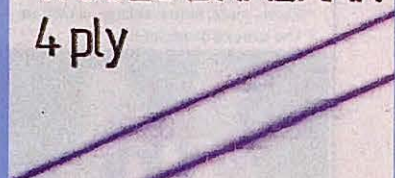
KING COLE ANTI
TICKLE 4ply



NINA MIKLIN'S
ROMA 2ply



CHRISTIANA
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SPOTLIGHT

A few months ago I mentioned in Newsline about a series of Bobbin-Lace Weekends that you could join. Well, I was recently able to try one myself and what a great weekend it turned out to be.



Above & above right: some of the group at work.

Right: The Battle of Britain Lace.

NOTTINGHAM - A WEEKEND OF LACE

Jointly operated through the Lace Hall and Nottinghamshire County Council, the weekend costs £75.00 and offers visitors real value for money, with dinner, bed and breakfast for two nights, admission to museums and exhibitions, lace making tuition and a County Tour included as part of the weekend.

The weekend started at the Stakis Victoria Hotel, Nottingham; the hotel that was to be our base for the next forty-eight hours. At 6.00pm on the Friday our group assembled for a welcoming drink, followed by dinner. I was a little late due to trouble with the road system in Nottingham but I arrived just as everyone was being welcomed by Julia Gunn from the Lace Hall, the organiser of this particular weekend. There were just over forty of us and we were informed about forthcoming events, our tutors were introduced and then we all went into dinner, a three course meal chosen from the restaurant's menu. I enjoyed melon cocktail, followed by stir-fry chicken and finally a selection from the dessert trolley. We were fortunate that it was the season for strawberries and raspberries and many of the group went for these, whilst I had the black currant sorbet. All the food at the hotel was delicious during the weekend with a good variety and excellent quality.

After coffee it was on to the first stage of the weekend, consisting of two hours bobbin lace tuition. Many of the visitors were fairly knowledgeable in the art of bobbin lace, whilst there were about five, including me, who really knew nothing. The tutors for the weekend were Suzanne Saunders, Dorothy Cox

and Helen Young. All three of these ladies are involved with the Nottingham Lace Hall and Dorothy Cox has written two books especially for lace beginners, *Before Grey Rabbit* and *Making Lace with Little Grey Rabbit*. The tutors had thoughtfully brought with them several 'practice pillows' for the newcomers to try and work on, so we settled down for the next few hours.

The basic requirement of bobbin lace is the pillow, which can be anything from a specially designed straw-filled cushion to several polystyrene tiles fixed together, although these are more suitable for beginners. Over the pillow is put a cloth, that can be removed for washing, to which the "pricking" is attached. This is the design you will work from and it is attached to the pillow with pins. Then, the bobbins are worked in pairs over and under each other along the lines of the design.

We beginners were shown how to get started with a series of steps known as "Torchon Ground". These steps are literally the basics to the art of bobbin lace. From this beginning you can then work a whole variety of lace styles and stitches, often named after the county a town in which they are worked, such as Bedfordshire, Buckinghamshire, Nottinghamshire and Honiton. This last is unusual because the pins that hold the work are pushed right down into the pillow and held this way, rather than the technique we were shown, where the pins are pushed a little way in to the pillow to simply hold the work firm.

In those two hours I gained the knowledge to create both cloth (whole) and half stitch. I discovered that the lace bobbins are worked in pairs and the spangles (beaded rings at the bottom of a bobbin), weight the bobbins to stop them rolling about. As the bobbins were being worked in pairs, I realised that the spangles on each pair of bobbins matched each other, which made it easier for a beginner to work out which bobbin was where. Once I was working I soon forgot which bobbin was which and

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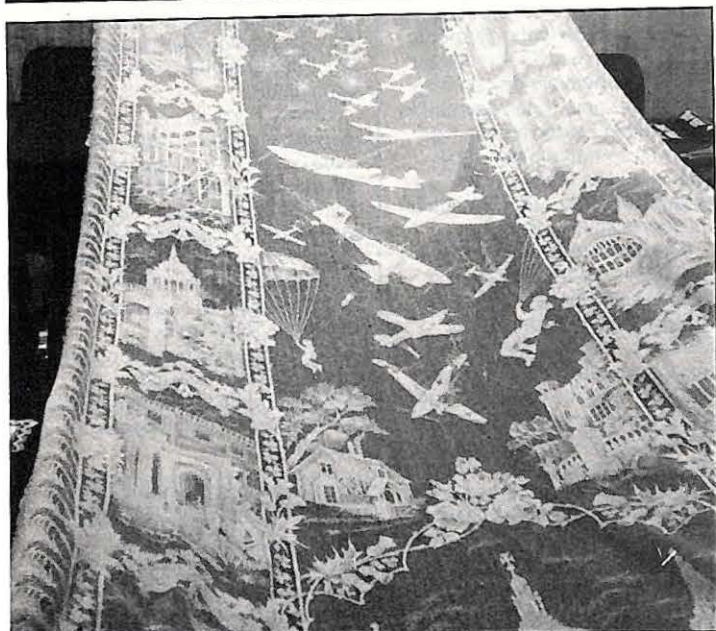
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concentrated on the pattern, but I could see that if I left my work for a while and then recommenced I could more easily identify where I had left it by looking at the spangles.

I managed to get around the two rooms we were working in at this time to speak with some of the visitors. I was struck by noticing two ladies working with very different pillows from everyone else, theirs being flat and octagonal, not rounded. When I asked them about this, I discovered that they were in fact French and had travelled all the way from Le Havre to join the weekend. As I mentioned before, their pillows were flat and their bobbins had no spangles at the bottom. The bobbins themselves were carved in such a way that the weight was already at the bottom, the bobbins were much heavier than their British counterparts.

Brigitte and Catherine belonged to a small group of around thirty lace makers in Le Havre and they explained that the pillows they were using were usually for travelling. Their normal ones were slanted with a rolling centre section, to allow for the working of continuous lace. The pillows also had small drawers in the bottom for carrying their accessories. This seemed very

sensible to me, looking around at the British lace makers who had bags and boxes of assorted bobbins, yarn, pins, pin-cushions and more!

Another visitor was a lady who worked at B.S.K. and although machine knitting was not her hobby, she certainly knew her lace making. Other ladies came from Bristol, London, Dorset and the one male in the group, Trevor, was with his wife. They were both lace makers who lived in Wales.

The next morning we had a fairly early breakfast as a coach was to take us around Nottingham for a tour of some of the sights. We were dropped off at the castle around 10.00am and were told to meet back there in about ninety minutes. We were told about some of the museums in the immediate area which was the point of stopping. I walked first of all down to the oldest inn in England, built into the walls of the castle. The Jerusalem Inn, which was built 1189 obviously had crusading history in its stones.

Next door to the inn is the Brewhouse Yard Museum. This

Keni Freeman

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PART EXCHANGE



SPOTLIGHT

amazing museum contains much of the social history of Nottingham from around 1600 to the present day. There are complete room scenes from houses and shops, whilst in the basement, you can enter part of the famous Nottingham cave system, the best known of which is Mortimer's Hole.

I walked back towards the castle and entered the Costume Museum. Here items of every-day costume from around 1600 to the present day are on show in typical room scenes, with the garments displayed on models. In addition to a variety of every-day clothing are whole show cases devoted to lace. Rather hidden amongst all this was something that I was sure would be there - examples of stockings and knitting made on traditional knitting frames.

One of the main reasons for my joining this weekend was because it included a visit to the Ruddington Frameworke's Museum. As many of you know, this was perhaps the start of our industry, with the development of the knitting frame by the Rev. William Lee. Ruddington is very close to Nottingham and when both Elizabeth I and James VI had refused to grant the Rev. Lee a patent for his knitting frame, fearing that it would put many of the British hand knitters who were involved in hand-knitting stockings out of business, he left for France. He was to be denied a patent in France also and died a pauper. However, his brother came back to around the Nottingham area and is believed to have taken the knitting frame one step further with the development of the lace knitting machine, so, you can see how in effect machine knitting and machine lace might have come from the same father. The examples of the stockings on show at the museum could even today be knitted on the stocking frames at Ruddington and I left the Costume Museum happy that, although only a small part of history, stocking frames were there in Nottingham's museums.

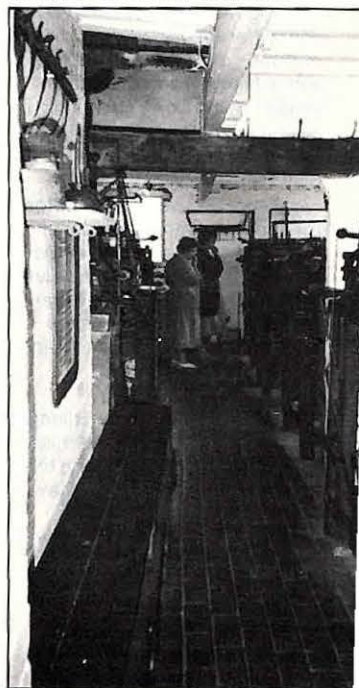
I had learnt from Julia that, unfortunately, they had discovered the Ruddington Museum was in fact closed to the public that Saturday. Once a year the Frameworke's Museum opens its doors only to the descendants of the original families that lived and worked there and this Saturday was "Parker Day". This meant that we were not visiting Ruddington as a group, but I was determined to try and get there somehow on the Sunday.

As it was nearly time to re-join the coach, I had just time to look around Nottingham Castle Museum, which contains a very good exhibition of the story of Nottingham and even here the knitting frame was on show. Outside the castle as I re-joined the group there was a busker dressed in medieval costume playing an Irish Mandolin and entertaining tourists. Having got back on the coach we were taken on a sight-seeing trip of Nottingham's better known tourist attractions. The city itself although being modernised has thankfully kept its history and many of its historic buildings are still standing. The guide for the trip was a Blue-Badge Guide and I found it amusing that she was Swiss and showing us around Nottingham!

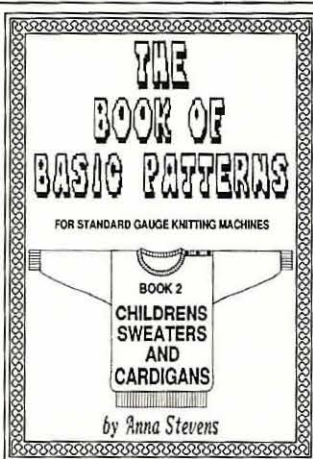
By now it was lunch time and we were dropped off again back at the castle, or the hotel and told that the time was ours until dinner that evening at 6.00pm. We had been given very good maps of the city by our guide, Catherine, and I must admit they are certainly about the best city maps that I have seen. Provided by Nottinghamshire County Council, they contain not only places of interest, but the street names, the banks and so on - very useful for the visitor.

ROBIN HOOD

I spent a great afternoon looking at the city's scenery and dashing in and out of shops to avoid the showers that we were having. I made my way up to one of Nottingham's latest tourist attractions, "The Tales of Robin Hood". Created especially for visitors and for children, this is not part of the usual bobbin lace weekend, but Julia had invited me along to see the show and I must say that I found it amusing keeping up with some of the very many tales about Robin Hood.



Right: The knitting room at Ruddington.



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Budding archers could test their skill at the end of the trip by trying to hit a target, whilst an optional fifteen minute film show finished the trip. There is also a café and a souvenir shop, selling just about everything connected with Robin Hood, including videos of films starring Errol Flynn through to Robin of Sherwood, the latest TV adventure. Even Kevin Costner's name was already up as one of the screen Robin Hoods alongside Walt Disney's.

Back at my hotel room I decided I just had time to have a quick bath before dinner. The room I was in had its own bathroom, with all the luxuries that I could possibly need for the weekend including television, tea and coffee facilities, hair dryer, king-size bed, fruit and even a mini-bar. The only problem was that my room had no double glazing and with the hotel being in the centre of Nottingham it was prone to traffic noise and the sound of the massive kitchen air vents, which were two floors below me. Apart from that the room was more than adequate for my needs. Julia had explained to me that the hotel is just one of several that is used by the weekend groups and the hotels are actually rotated to spread the weekend groups amongst various Nottingham hotels.

Dinner was again excellent, with a super paté, followed by lamb cutlets and then fresh strawberries and cream. After dinner it was time for another two hours of bobbin lace tuition. One of the ladies had brought along a massive machine-lace curtain depicting the Battle of Britain and this magnificent piece was kindly loaned to Julia for exhibition at the Lace Hall, where an example of it was shown in their film show.

On this second night, our tutors gave us the chance to create a lace snake, or rather a snake bookmark. Suzanne showed me how to get started and I took it

from there. I had to add two gold beads for the eyes and then further down the body I was shown how to "twist" the worker threads to split the design. I must admit that bobbin lace is something I have always wanted to have a go at and I really do like the idea of creating my own lace collars and edgings to add to my knitwear. I was determined to finish my snake because on the Sunday I would have to hand back my bobbins to their owner, so I carried on working in my room that night and ended up turning the light off at 12.15am!

THE LACE HALL

The next morning the coach was ready for us at 9.30am to take us on a wider trip through the Nottingham countryside. This trip, much to my delight featured Calverton, birth place of William Lee and passed many of the frameworke's homes that still exist. We went through Papplewick and on to Rufford Country Park, where we stopped for coffee. Here you can view the ruined Abbey, Craft Centre, shop, coffee house and I even had time to walk the mile to and from the Mill, where an exhibition of Nottingham's industrial heritage was on show. This too included a knitting frame and yet more history. Quite by chance the local spinning and weaving group were also exhibiting at the mill and allowing youngsters to try their hand at spinning.

Having re-joined the coach we were taken back to Nottingham to the Lace Hall, in the Lace Market area, the historic setting for the city's famous craft. Situated in an old chapel the Lace Hall features the history of lace and a typical room setting for an early lace worker's home. Within the room setting is an example of an early "poor man's light bulb". This consists of a stool into which is set a candle. Beside the candle is an upside down glass bottle, filled with water. When the candle was lit, the water in the glass refracted the light, giving a brighter light from the candle. This invention gave workers more light to enable them to work longer and hopefully earn more money.

Also at the Lace Hall you can see two industrial lace machines, one of which was fired up so that we could see "knitted lace" being created. The lace from machines is termed knitted for obvious reasons and again you could see how frame knitting and lace making runs parallel.

With its café serving a good lunch and its fine shopping, the Lace Hall can give visitors all the information they require about lace in Nottingham. I was able to purchase a complete bobbin lace-making kit which includes pillow, bobbins, spangles, pins,

yarn and instruction book. It was the perfect item to enable me to finish off my lace snake book-mark.

I had spoken with Julia earlier and because I was unable to visit Ruddington the day before I was able to get a car and visit the Frameworke's Museum at 2.00pm on the Sunday. As I arrived two others from my group also turned up, having driven over to see the museum. The Frameworke's museum in Ruddington is unique; you can see early circular sock machines still in operation along with traditional frame-knitting machines. The museum is set out almost as it would have been over a hundred years ago and you can hear about the history of the "square" from the ladies who not only show you around, but also demonstrate on the machines. At Ruddington an early "light bulb" glass bottle can be seen hanging from a window, but would have performed the same function as the one in the Lace Hall. Having looked around the museum, Dominic then showed us how the frame-machines work as you will often see one of the Ruddington wooden frames at knitting exhibitions, showing off their fine and delicate work and knitting exactly as they did so long ago.

It was soon time to get back to the Lace Hall. After one more look around I walked up to the hotel, where I was able to transfer my

lace snake on to my newly acquired pillow, along with the bobbins. For those who had wanted another tuition session, one was available whilst I was at Ruddington. Another group had taken this time to join a guided walk around the historic Lace Market area, which I gather had been enjoyed by those who had taken part.

At 5.00pm the weekend was over and my husband arrived to drive me home. I must say that I had indeed found the weekend value for money. I had gained a lot of knowledge and had the chance to learn another craft.

I know that there is another Bobbin Lace Weekend on the 18th-20th October, which coincides with the Nottingham Real Ale Festival. Again the cost for the Bobbin-Lace Weekend is £75.00, which includes dinner, bed and breakfast for two nights, admission to museums and exhibitions, lace-making tuition, County Tour and a souvenir bobbin and Nottingham lace handkerchief.

Should any of you want details of special breaks available in Nottinghamshire you can write to Nottinghamshire County Council, Leisure Services Department Tourism, FREEPOST, Trent Bridge House, Fox Road, West Bridgford, Nottingham NG2 1BR. This only leaves me to say a big thank you to all who made "my weekend" a good weekend for everybody.

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Left: Working lace on pillow.

6



6 FITTED SWEATER IN CHENILLE

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Yeoman Chenille.
1 [1, 1, 1] x 500g cone in Dark Jade (MC).
4-ply metallic thread.
A small amount in Gold (C).
Crochet hook.
GARMENT WEIGHT
Finished garment in second size weighs 310g.

The fibre content of Chenille is 100% Acrylic. For further information about this yarn, please write to Yeoman Yarns, 31 High Street, Kibworth, Leicester LE8 0HS.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 94 [99, 104, 110] cm, 37 [39, 41, 43 1/4] in.
Length to shoulder 58 [59, 61, 62] cm, 22 3/4 [23 1/4, 24, 24 1/2] in.
Sleeve seam 46 cm, 18 1/4 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 41 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 60 [63, 66, 70] Ns at left and right of centre 0 to WP. 120 [126, 132, 140] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 3 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 60 [63, 66, 70] Ns at left and 59 [62, 65, 70] Ns at right of centre 0 to WP. 119 [125, 131, 140] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-3 and MC, K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

1ST, 2ND AND 3RD SIZES

Inc 1 st at right edge.

ALL SIZES

120 [126, 132, 140] sts.

ALL MACHINES

Set RC at 000. Using MT, K 3 rows.

SHAPE DARTS AND SIDES

** Transfer 21st st at left and right of centre 0 on to 20th N. Move all sts 1 N in to close gaps. Using a treble transfer tool, dec 1 st at each end. K 6 rows. Rep from ** 8 more times. 84 [90, 96, 104] sts. RC shows 57 ***. Using a treble transfer tool, inc 1 st at each end of next and every foll 4th row until

there are 98 [104, 110, 118] sts, then on every foll 5th row until there are 120 [126, 132, 140] sts. K 4 [4, 8, 8] rows. RC shows 141 [141, 145, 145] and work measures 35 [35, 36, 36] cm, 13 3/4 [13 3/4, 14 1/4, 14 1/4] in.

SHAPE ARMHOLES

Cast off 4 [4, 5, 6] sts at beg of next 2 rows and 3 sts at beg of foll 2 rows. Dec 1 st at each end of next and every foll alt row until 94 [100, 104, 110] sts rem. K 71 [75, 79, 83] rows.

SHAPE NECK

Using a length of MC, cast off centre 22 sts. Push 36 [39, 41, 44] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 7 sts at beg of next and foll alt row. 22 [25, 27, 30] sts. K 4 rows. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to ***. *

Leaving 20 sts at left and right of centre 0 in WP, move all outside sts 1 N out. Pick up a loop and place on to empty Ns. Using a treble transfer tool, inc 1 st at each end. K 10 rows. Rep from * until there are 120 [126, 132, 140] sts. K 4 [4, 8, 8] rows. RC shows 141 [141, 145, 145] and work measures 35 [35, 36, 36] cm, 13 3/4 [13 3/4, 14 1/4, 14 1/4] in.

SHAPE ARMHOLES

Cast off 4 [4, 5, 6] sts at beg of next 2 rows and 3 sts at beg of foll 2 rows. Dec 1 st at each end of next and every foll alt row until 94 [100, 104, 110] sts rem. K 55 [59, 63, 67] rows.

SHAPE NECK

Using a length of MC, cast off centre 12 sts. Push 41 [44, 46, 49] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 3 alt rows. K 1 row. Dec 1 st at beg of next and every foll alt row until 22 [25, 27, 30] sts rem. K 2 rows. Cast off. With carriage at left, push rem Ns from HP to UWP.

Finish to correspond with first side reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 40 [42, 46, 48] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 3 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 38 [41, 44, 47] Ns to WP. Work as for back from * to *. Inc 2 [1, 2, 1] sts. 40 [42, 46, 48] sts.

ALL MACHINES

Set RC at 000. Using MT, K 3 rows. Shape sides by inc 1 st at each end of next and every foll 6th [6th, 5th, 5th] row until there are 100 [104, 110, 116] sts. K 8 [2, 27, 17] rows. RC shows 186 and work measures 46 cm, 18 1/4 in.

SHAPE TOP

Cast off 4 [4, 5, 6] sts at beg of next 2 rows and 3 sts at beg of foll 2 rows. Dec 1 st at each end of next and every foll alt row until 46 [50, 54, 58] sts rem. K 1 row. Cast off 7 [8, 9, 10] sts at beg of next 4 rows. Cast off rem 18 sts.

MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves. Using 2 strands of C, work 1 row of double crochet around lower sleeve and neck edges.



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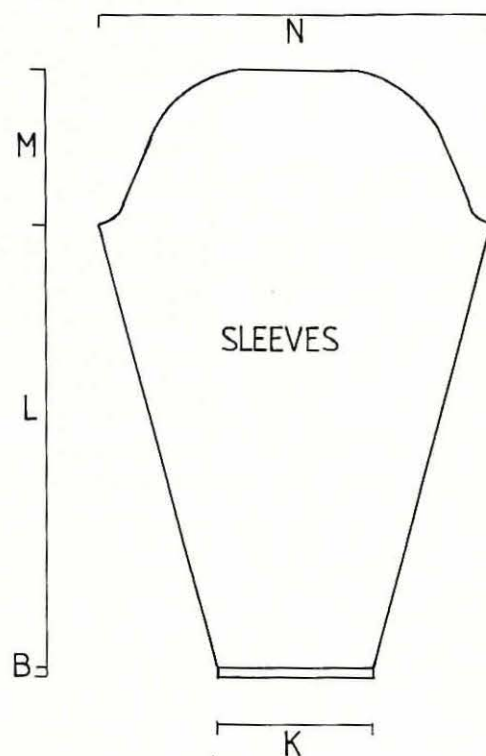
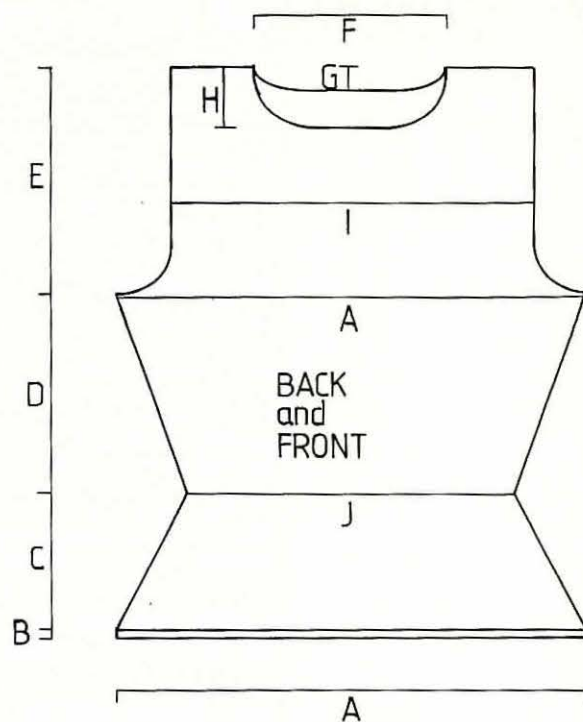
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A = 48 [50, 52.5, 56] CM	I = 37.5 [40, 41.5, 44] CM
B = 0.5 CM	J = 33.5 [35.5, 38, 41.5] CM
C = 14 CM	K = 16 [16.5, 18, 19] CM
D = 20.5 [20.5, 21.5, 21.5] CM	L = 45.5 CM
E = 23 [24, 25, 26] CM	M = 11.5 CM
F = 20 CM	N = 40 [41.5, 44, 46] CM
G = 2 CM	
H = 6 CM	

Last Word...

If you want to tell machine knitters your latest news, tell Keni. There may still be time to catch the page we save for press day.

CHRISTMAS GIFTS

Here is notice of an unusual exhibition. The Gifts and Gadgets Exhibition reckons on being the largest consumer gift exhibition in the United Kingdom. The venue is Earls Court in London and the dates are the 9th to 17th November 1991. The opening times are 10.00am to 7.00pm and the admission is £5.00 for adults and £2.50 for Senior Citizens and children.

It is timed to allow you maybe to get all your Christmas presents at one venue. A wide range of products will be there including housewares, gifts, soft furnishings, toys and games, toiletries and much more. At the same time, if you were going to visit Earls Court to see the Caravan Show, which is on at the same time, you can attend it free when you visit the Gift and Gadget Show.

MARKER PEN

Having mentioned the New Home Marker pen previously, I thought that you might like to know more about it.

It is a double-ended, air or water erasable, marker pen. One end has a soft, wide tip and the other a hard, fine tip. When you write with it you get a purple line but after a few days it will automatically disappear into thin air. On the other hand, using water, you can wash it off immediately. It is called an Adser Chako Ace AT10 Disappearing Marker and it does say on the pen itself that it is not to be used for writing cheques or legal documents.

It could be ideal for knitting, with a variety of uses such as taking the place of yarn markers or for cut and sew outlines. In fact anywhere where you do not require a permanent mark it would be useful, although I understand it can sometimes leave a slight brown mark if not washed off.

It is obtainable from selected New Home dealers at a cost of £1.75, or you can order it directly from New Home, but please add

another £1.50 for post and packing. The order code for this pen is 917081000.

Further details from New Home Sewing Machines, Cromwell Road, Bredbury, Stockport, Cheshire SK6 2SH, or telephone 061-430 6011.

KNITTERS IN GERMANY

We have heard from Violet Campris, a London born,

American school teacher living and working in Northern Germany. Her nearest British installation is about an hour south in Verden and her neighbouring base is Föllingbostel. Violet is looking for a knitting club to get in touch with, she has a Studio (Knitmaster/Silver Reed) machine with lace carriage and admits to having owned a machine for over 20 years. Are there any machine knitters who can help Violet, we have written to her with details of the clubs we hold at BFPO bases but if there are any other clubs, let us know and we'll pass on details.

NEW DESIGNS FOR ELECTRONICS

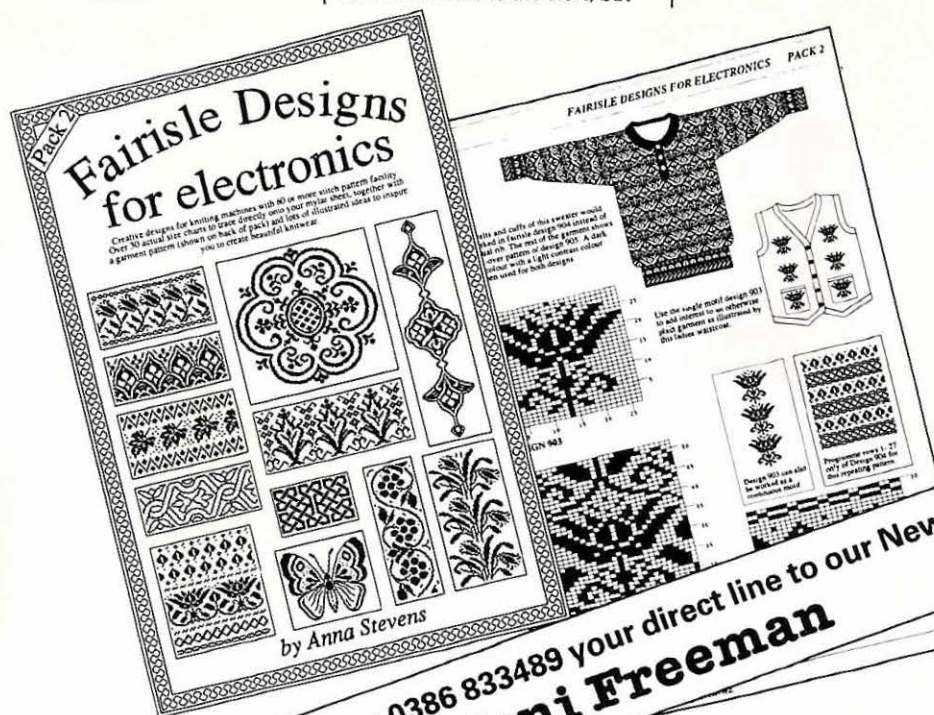
Anna Stevens has recently launched another design pack Fair Isle Designs for Electronics 2, priced at £4.00, which features over 30 actual size charts to trace directly on to your mylar sheet. Also within the pack you will find a garment pattern and various illustrated ideas to inspire you. The designs in both electronic books 1 and 2 are suitable for all machines with the 60 or more stitch pattern facility. The good news for Brother electronic

owners with a disc drive is that the 24 stitch punchcard and the 60 stitch electronic designs are all available on disc, priced between £3.50 and £4.00.

Other packs created by Anna include Punchcard Designs 1 and 2, for 24 stitch punchcard machines, £3.00; Punchcard Designs for Duomatic machines, £3.25. The Book of Basic Patterns, 1, 2 and 3 provide an introduction to machine knitting for newcomers to the craft, but

obviously will be a source of reference for more experienced knitters as well, these cost £4.00 each.

All the above mentioned products are available directly from Anna, post free within the United Kingdom, but many retailers stock them as well. Further information can be obtained from Anna Stevens, 19 Kirtle Road, Chesham, Bucks HP5 1AD, or telephone/fax 0494



Fax or 'phone 0386 833489 your direct line to our News Editor
Keni Freeman

JOHN ALLEN LECTURE

John Allen will be speaking at the Salvation Hall, Wisbech on Thursday 3rd October at 7.30pm. It is hoped that this talk will take the form of a slide lecture. Tickets cost just £2.50, including coffee and biscuits but they are limited so first come, first served.

Along with this news, Margaret Meekins has informed me that anyone in the area wanting to attend the NEC knitting exhibition can contact her as she is hoping to organise a coach on the Saturday, 19th October. The coach will be leaving King's Lynn at 7.30am and picking up at Walpole Highway, Wisbech, Guyhirn and Peterborough, or along that route. The cost is not known at this point as it depends on the number of passengers. The more who travel, the cheaper it gets.

Further details on both these events can be obtained from Margaret by telephoning 0945 582760.



KALEIDOSCOPE

It's Halloween at the end of the month so have a trick up your sleeve and treat the children to a mobile. Ghouls and ghosts can be a bit frightening but our smiling witches with their lucky black cats cast only good luck spells as they fly on high ready to sweep away anything that goes bump in the night.

FIRST WITCH

DRESS, HEAD AND HAT

Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and C, K 40 rows. Using MT, K 40 rows. RC shows 80. Using MT+1 and A, K 14 rows. Using MT+3 and MC, K 8 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT, K 2 rows. Dec 1 st at each end of next 19 rows. Cast off rem 2 sts.

ARMS (KNIT 2)

Push 8 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using A, K 6 rows. Using C, K 12 rows. Break off yarn leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

CLOAK

Push 30 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+1 and MC, K 12 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT+2, K 1 row. Using MT+1, K 23 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

TWISTED CORDS

Using MC, cut a length 61 cm, 24 in long. Tie a loop at each end. Attach loop to a door handle. Twist the other end, then fold in half, it will twist itself tog. Neaten end.

BROOM

Using B, cast on 5 sts by hand. Set RC at 000. Using MT-3, cont in circular cord knitting. K 50 rows. Cast off.

BROOM TASSEL

Push Ns 9 and 10 at left and right of centre 0 to HP. Using B, wrap yarn around both sets of Ns, 20 times. Tie at one end to make a tassel and release from machine.

7 HALLOWEEN MOBILE

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Denys Brunton De-Lux 4-ply.
A small amount in Black (MC), Flesh (A), Brown (B), Orange (C), Green (D), Purple (E), Yellow (F) and White (G).

STUFFING

36 cm, 13 3/4 in x 1 cm, 3/8 in dowelling.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

WITCH

Height 18 cm, 7 in.

CAT

Height 9 cm, 3 1/2 in.

TENSION

No tension square necessary (tension dial setting approximately 7).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side.

Wrap B around end a few times and secure.

SECOND WITCH

Work as for first witch using D instead of C.

THIRD WITCH

Work as for first witch using E instead of C.

PRESSING

Press cloaks very carefully.

MAKING UP

Thread a length of matching yarn through open loops of skirts and hands. Sew a line of gathering sts around necks. Join back seams.

Turn to right side. Stuff hats and heads. Pull up gathering sts at neck and secure. Pull up sts at lower edges and secure. Tuck inside. Pull up sts on hands and join seams. Turn to right side. Pull up sts at top of arms and attach to side of body with tiny sts. Pull up sts at neck edge of cloaks to 4 cm, 1 1/2 in and secure. Sew on twisted cords. Tie around witches' necks. Neaten ends of brooms and sew each end on to witches' dresses at a slight angle. Sew tassels at the bottom of the cord slightly overlapping. Trim ends of tassels. Using A, sew hands across broom with tiny sts. Cut a long length of F and fold in half. Using this double thickness, thread a needle and sew big loops under brim of hat for hair. Cut

loops and trim. Embroider eyes, nose and mouth in MC.

CATS (MAKE 2)

BODY AND HEAD

Push 32 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 6 rows. Using MT+1, K 10 rows. Using MT, K 4 rows. Place a marker at each end. Using MT+1, K 16 rows. Cast off.

TAIL

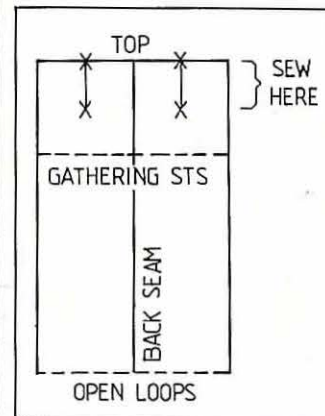
Using MC, cast on 5 sts by hand. Set RC at 000. Using MT-3, cont in circular cord knitting. K 40 rows. Cast off.

MAKING UP

Thread a length of matching yarn through open loops of body. Sew a line of gathering sts between markers. Join back seam. With back seam at centre of knitting, join top of head seam. Measure 1 cm, 1/2 in from each edge and sew sts between markers (see diagram) and secure. Turn to right side and stuff. Pull up gathering sts at neck and lower edge and secure. Neaten ends of tail and sew on to body. Embroider eyes in D and nose and whiskers in G.

TO COMPLETE

Cut a length of A approx 142 cm, 56 in long, fold in half and tie ends to the ends of dowelling. Cut 2 lengths of A approx 35.5 cm, 14 in long, 2 lengths approx 20 cm, 8 in long and 1 length approx 25.5 cm, 10 in long. Attach one end to head of each figure with tiny sts and tie the other ends to the dowelling. Alternatively you could use a wire coat hanger.

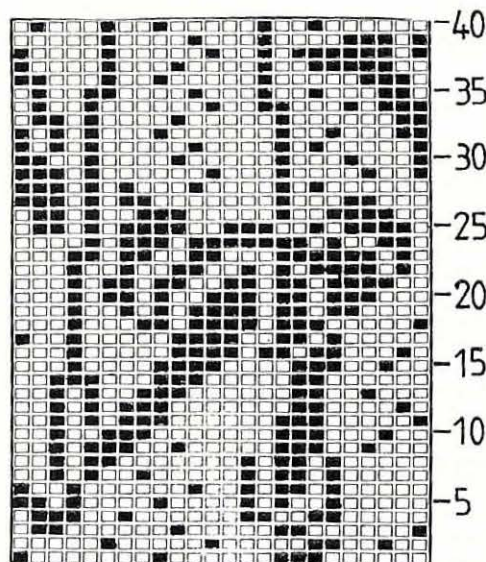


RIS BISHOP SPECIAL

This month I have created some designs for the sport of 'gymnastics' for which I have received many requests over recent months. As this sport is becoming increasingly popular in schools and leisure centres, most families seem to have at least one budding gymnast among them. I hope these two designs covering both male and female events will be useful additions to your existing sports motifs.

Continued on page 92

PERFORMING ON THE 'RINGS'

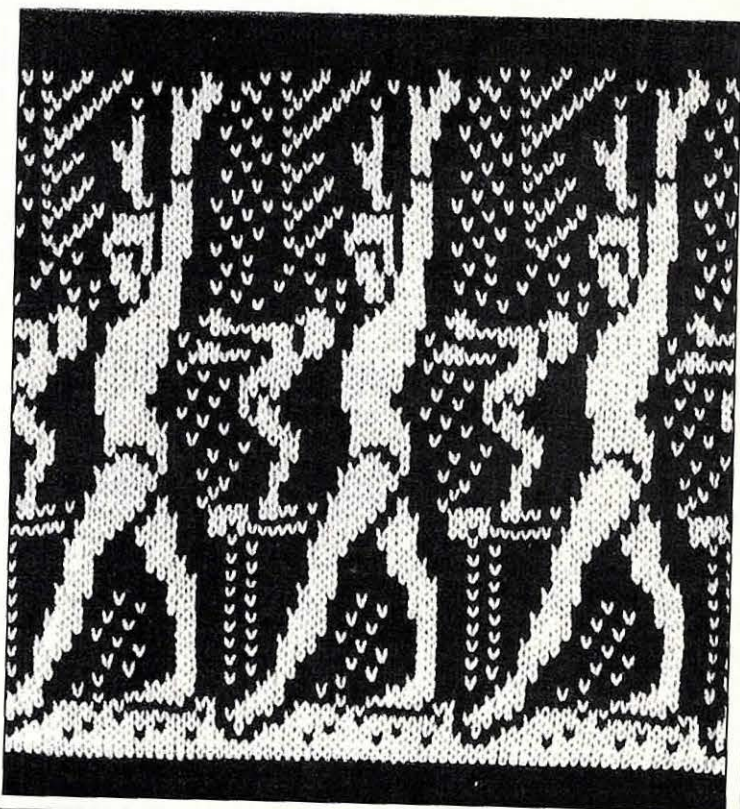
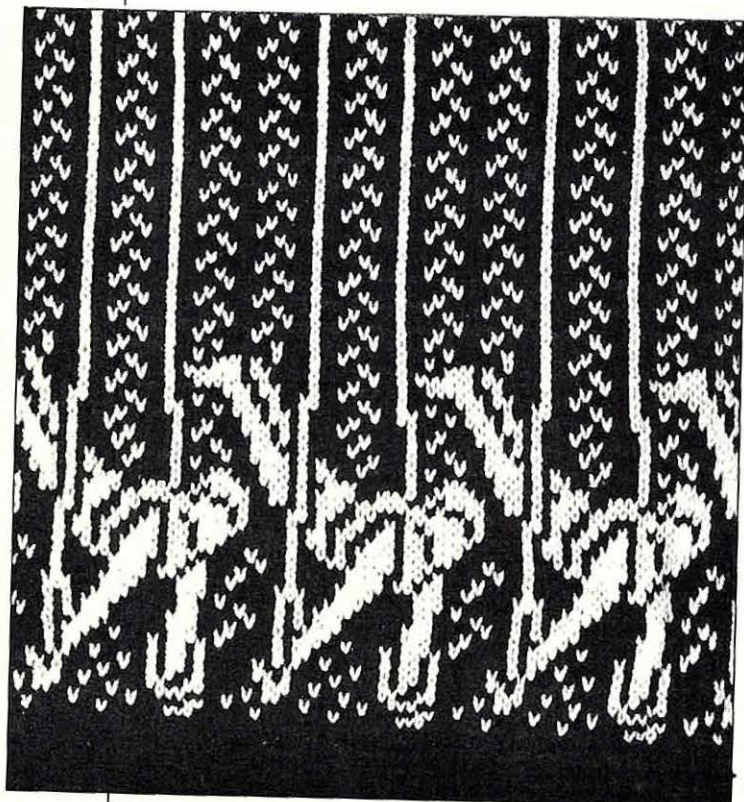
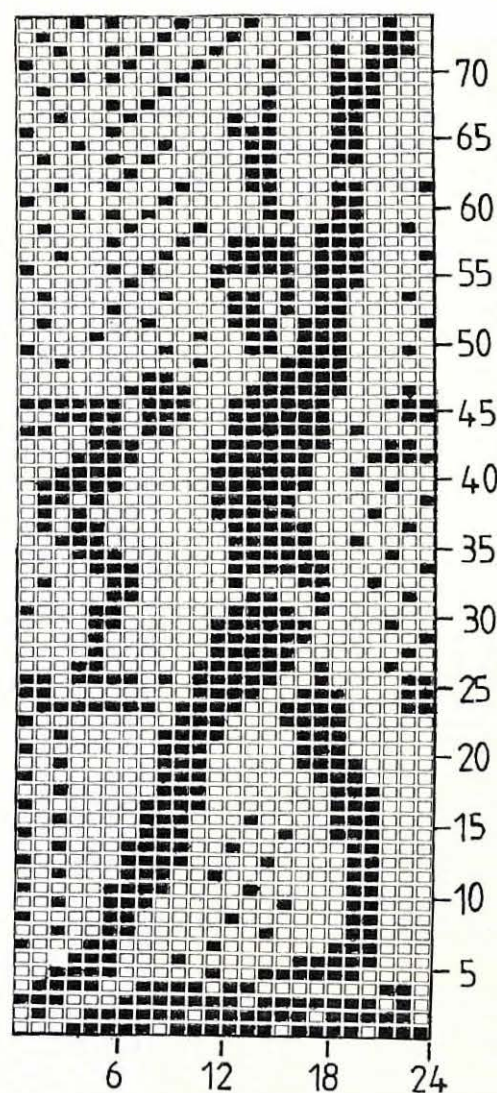


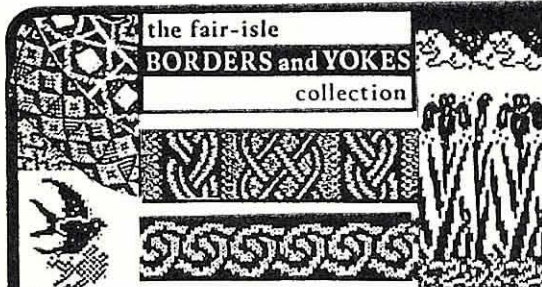
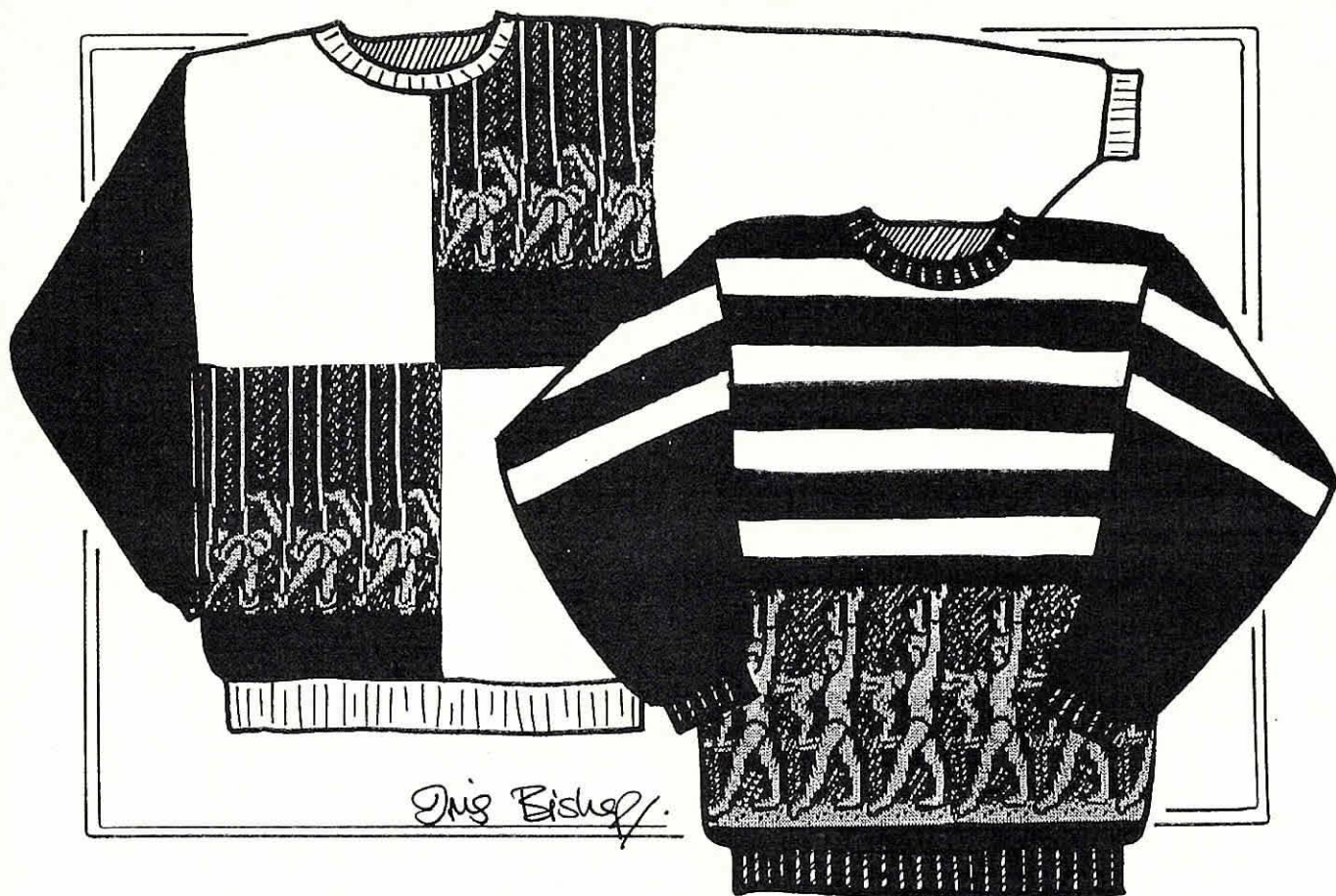
'motif' card



'all-over' card

BALANCING ON THE 'BEAM'





**the fair-isle
BORDERS and YOKES
collection**

Over 30 original designs illustrated with colour and black & white photographs. PLUS – a simplified method of knitting circular yokes, including sweater pattern. PLUS – lots of design ideas. – for 24 st punchcard and electronic machines – £3.95 inc. P&P



FAIR-ISLE BOOK £2.95

More than 20 designs illustrated in colour (and black and white) PLUS a basic sweater pattern for all ages from babies to teenagers – for 24 st punchcard and electronic machines.



Set 3 – Animals –
sheep, zebras, cat,
kitten and puppy.
(24 and 40 stitch)
*£1.50



**Set 6 – Braids,
edgings and collars**
– 21 decorative
techniques for single
bed machines. *£1.50



Set 5 – Lace fabrics
– 6 unusual designs
for machines with a
lace carriage (24 st)
*£1.50



**Set 7 – Fair-isle
(adult) – 7 designs**
with short 'floats'
and colour ideas.
(24 stitch) *£2.00



PRICES INCLUDE POSTAGE AND PACKING
Please send orders, or SAE for
more details to:-
**64 Ifield Road, West Green, Crawley
West Sussex RH11 7BQ**

U.S.A.: The Knitting Machine Centre, P.O. Box 150145,
Cincinnati, Ohio 45215.

BIRDS

5 INTARSIA DESIGNS –
kingfishers, swallows, ducks, barn
owl and tawny owl – PLUS –
hints and tips on intarsia knitting
£2.00 inc. P&P

CATS

5 INTARSIA DESIGNS –
siamese twins, persian playmates,
kitten, snow leopard and tabby
£2.00 inc. P&P
– illustrated in colour

Fair ISLE BISHOP SPECIAL

Yarns and colours

These designs look best knitted simply in smooth 4-ply yarns. Use black or any dark colour (to correspond with team, school colours and so on) as the background colour, with white or a pastel colour for the contrast.

Balancing on the 'beam'

Knit welts and so on in black or dark colour.

Before commencing Fair Isle design, knit two rows plain in white (or pastel colour).

Knit the card in Fair Isle with black in feeder 1 (background colour) and white in feeder 2 (contrast colour).

Finish the garment in black or dark colour, or for variety with broad stripes, as illustrated.

Performing on the 'rings'

Knit welts and so on in black (or

dark colour) and knit some plain rows in black before commencing Fair Isle pattern.

Knit the 'motif' card with black in feeder 1 (background colour) and white in feeder 2 (contrast colour).

Knit the 'all-over' card with black in feeder 1 and white in feeder 2, so that the design is continuous.

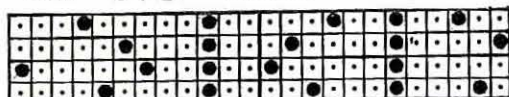
Note: If you need to pass the carriage across the machine to memorise the 'all-over' card, set the carriage to slip across the needles without knitting, as any plain rows will cut across the design.

Brother Electronics only

Set pattern variation switch no.1 to the upper position if you want motifs to face in the same direction as illustrated.

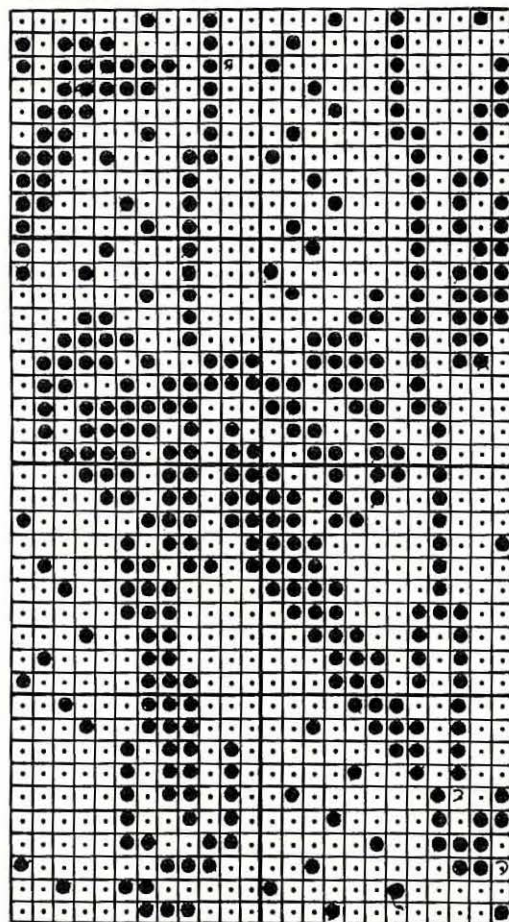
PERFORMING ON THE 'RINGS'

'all-over' card

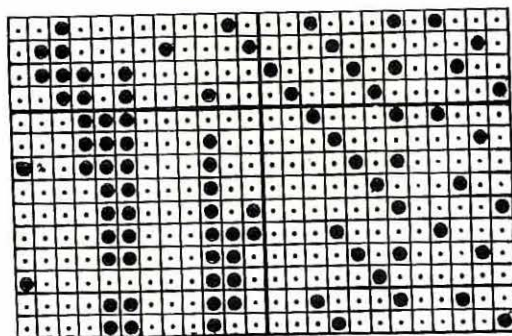


Punch these 4 rows 10 times in all so that card can be clipped together and pattern is continuous

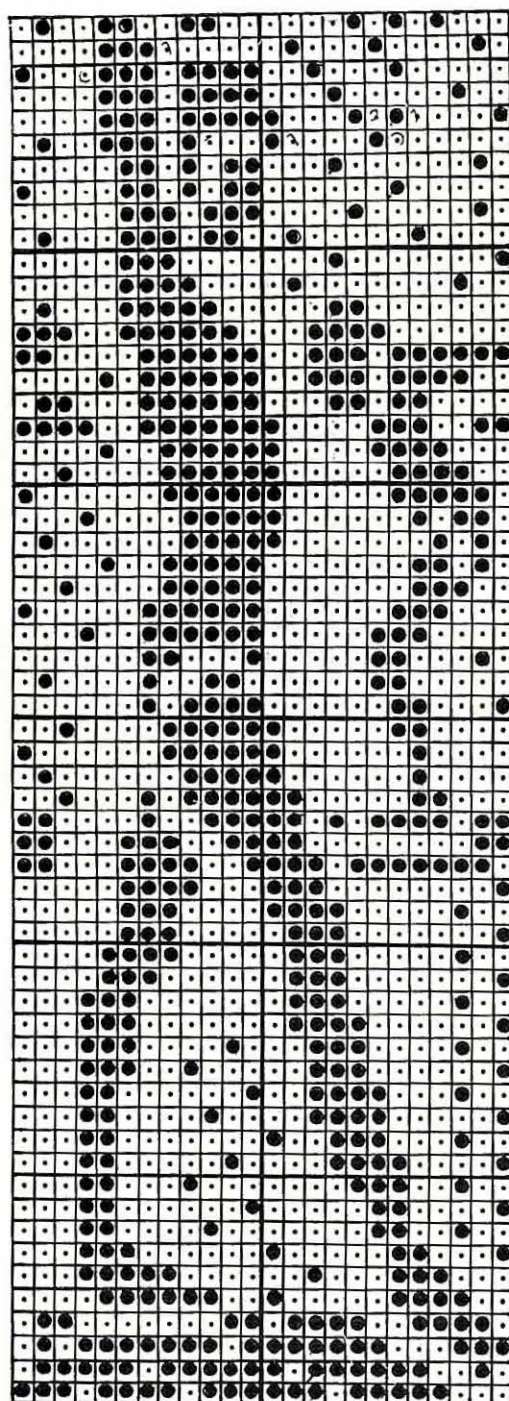
'motif' card



BALANCING ON THE 'BEAM'



Join cards together so that design is continuous



CLUBS & COURSES

Ashford Adult Education Service is running the City and Guilds Creative Studies Machine Knitting Course 790-10-7 starting this autumn. (Ref. Course no A3047.) Running for two years it will take place at Ashford Adult Education Centre, Associate House, Queens Road, Ashford, on Mondays from 10.00am to 3.00pm. The cost of the course is £170.00 and the tutor is Janice Wilkins. Further details from the above address or telephone Ashford 21768.

Lindsay Probert is running a series of Machine Knitting Courses in Hampshire from September and all are suitable for owners of Japanese standard gauge machines. There is an eight weeks beginners course, a eight weeks intermediate course, a six weeks advanced course and a four weeks ribber techniques course.

They will be held on Tuesday afternoons at Desborough College, Eastleigh, on Tuesday evenings at Toynbee Centre, Chandlers Ford and Wednesday evenings at Wyvern School, Fair Oak. Further details can be obtained from Lindsay by telephoning 0489 790064.

Cheshire is the next stop, there is a beginners and intermediate class at Bredbury on Tuesday evenings, a beginners class at Cheadle on Wednesday evenings and an intermediate class on Thursday evenings also at Cheadle. Further details can be obtained from Linda Thompson, the Tutor, on 061-485 4552.

The Jewel & Esk Valley College in Edinburgh are running three SCOTVEC modules, Introduction to Machine Knitting, Domestic Machine Knitting and Knitted Garment Production. Hand Finishing.

There is a NWRAC Home Machine Knitting Course as well as incorporating Pattern Drafting and Practical Knitting, whilst the Garment Production Course is for experienced machine knitters and the Ribber Course is for students

who have ribbers.

Further details about all these courses can be obtained from Mrs Veronica Woelfell or Mrs Mavis Branton at Jewel & Esk Valley College, Eskbank Centre, Newbattle Road, Dalkeith EH22 3AE. Telephone 031-663 1951, ext. 230.

The Borders College at Hawick is running a Start Your Own Knitwear Business course for those who specifically want to run their own business.

It runs for 39 weeks, is a full time course and has just started. Further details from Ronnie Hodgins, Borders College, Henderson Building, Hawick, or telephone 0450 74191.

The De Havilland College, The Campus, Welwyn Garden City, Herts AL8 6AH is running a series of courses for machine knitters with Maggie Andrews as tutor. Courses cover everything from design to practical knitting. There are also a series of Saturday Specials with a variety of subjects. Further details from the above address or telephone 0707 326318.

Evening courses for machine knitters are being started this autumn in Shrewsbury at the College of Arts and Technology. Courses include a beginners course and a ribber course and they run during the evening, although there are some Saturdays-only courses.

Further information about all the courses can be obtained from Mrs Kit Griffiths on 0743 358898.

If you are in the Chester area you might like to know that there are courses being offered to you at Upton High School, Queen's Park Adult Centre and the West Cheshire College Arts Centre.

There is a variety of courses and dates you may wish to attend and for the courses at the Arts Centre, machines and ribber are available for students' use. Further details from 0244 675468 for Queen's Park or Mrs S. A.

Champion on 0244 880695 for all.

A series of Saturday Workshops is running at the newly refurbished Evreham Centre in Swallow Street, Iwer, Bucks. Anyone interested can telephone the centre on 0753 652036 for further details.

Scarborough Technical College, North Yorkshire, will be running a new session of machine knitting courses starting this autumn. They will be held on Wednesday evenings from 6.30pm. Any enquiries about the course can be made by telephoning Janet Poole, tutor on 0723 862210.

Angela Gordon has a whole variety of courses and workshops for the coming year in Dorset at Walford Mill Craft Centre, Bournemouth South Adult Education Centre, Purbeck Adult Education Centre, Bovington Adult Education Centre and Dorchester Adult Education Centre, with subjects including "Producing your own Punchcard Designs" and a City & Guilds Course. Further details about the many courses on offer, as well as the Bovington Camp Workshops can be obtained by telephoning 0929 551073.

Anne Bradley is running some Adult Education classes in Middlesbrough and Hartlepool this autumn. The classes are for beginners and intermediate knitters and further details can be obtained from Anne on 0642 565353.

Valerie Meecham will be teaching at Swanmead Community School, Ilminster, Somerset; Westfield Community School, Yeovil and Colfox School, Bridport, Dorset. Her classes cover beginners through to advanced knitters and she will be continuing with her one day workshops at Speke Hall, Dowlish Wake and Dillington College. She will also continue to teach Passap groups in Taunton and Dowlish Wake. Further details about all Valerie's courses can be obtained from her by telephoning 0460 54670.

Iris Terry will again be running Adult Education Classes for beginners and improvers in Lincoln from September. These will be held at Swanpool City School in the evenings and Beaumont Free during the day. Ribber classes are again being arranged for some Saturdays. Private and small group tuition will continue as will the knitting club. Further details from Iris on Lincoln 691591.

On 10th October the Bebington Machine Knitting Club of the Wirral will be celebrating its first

birthday. The Committee would like to thank all their members for their support and help in making the club so successful. New members are always welcome, please telephone Penny on 051-648 6056 for further details.

The Crossgates Knitting Club now meet at the Seacroft Hall, Old York Road, Leeds 14, every alternative Thursday from 7.30pm. Further details can be obtained from the Club Chairwoman Mavis Robert on 0532 603505 or Secretary Cath Nichols on 0532 656476.

If there are any Passap/Pfaff knitters in the Portsmouth area who would like to meet on an occasional or regular basis, they can contact June Ham on 0705 385211 for more details. June also runs the Drayton Machine Knitters, although it has only been running for around 18 months there are approximately 40 members. You can reach June on the above number for details of the Drayton Club as well.

We have yet another new club, this time in Wales. The Happy Needles meet at the Trallwyn Community Centre, Trallwyn, Pontypridd, every Tuesday from 7.00pm. Veronica Davies is the lady to contact for further details and you can reach her on 0443 207047.

Penny Cranham runs the Camberley Machine Knitting Club in Camberley, Surrey. They meet at St. Tarcisius Hall, Southern Road, Camberley on the first Tuesday of the month at 8.00pm. You can contact Penny on 04867 3219 for more information.

COMPETITION ENTRY FORM

(See pages 10/11)

OCTOBER 1991

The fourth vertical reads:

.....

Name

Address

.....

.....

Postcode

My machine is a
Please cut out the form and send to MKM Competition, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR. Photocopies are not acceptable.

QUESTION TIME

First on the agenda at Question Time, is a moment to look at some garments that members have knitted and we learn something new about ribber patterns and ways of knitting puff sleeves and a neckline.

Pat Coulston

Jane comes forward in a stone coloured sweater that had a textured finish and was quite superb. It was, she stated, made with the garter carriage (Brother) and she had used a Fair Isle pattern and 4-ply cotton. The style

had dropped shoulders and a 'cut and sew' neckline. For the double neckband in 1x1 rib she had used our old friend the 'up and over' method. I asked her again about the pattern used and was told that it was definitely a Fair Isle pattern

and that in fact, she uses all sorts of Fair Isle patterns for garter stitch as they give such interesting results. Another comment made was that this garment had been washed many times. In fact Jane's words were "I throw it into the washing machine".

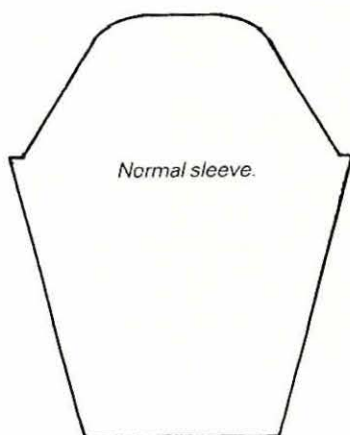
Another member then showed a sweater with set-in, short puffed sleeves in a lightweight yet thick fluffy yarn. In addition she had cleverly used the 'knit in' beads on the yoke and parts of the sleeves. This was especially interesting as so many people tend to think that the Chunky machine can only use the thick, heavy, chunky yarn but this hand knitting yarn made the garment

soft and light. She made the puff sleeves by elongating the sleeve head and gathering it at the top when setting in the sleeve.

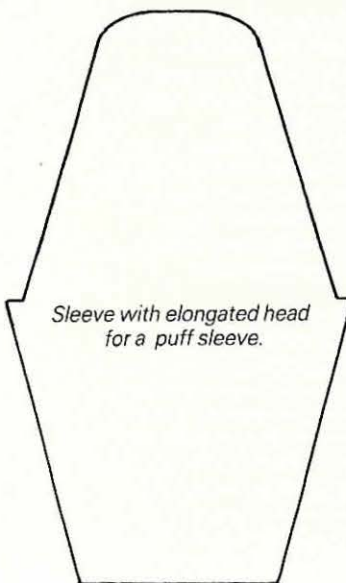
Debbie showed a most unusual and attractive neckband which she said was really a 'mistake'. How machine knitters love these mistakes that, when featured, turn out to be something quite original! What had happened was this. She had made a picot neckband (picked up the stitches for the neckband, knitted about ten rows, done a 1x1 picot and knitted another ten rows) picked up the first row, knitted one row at main tension then knitted one row at tension 10, and latched off. However, the yarn she was using was a bit 'unforgiving' (it had no 'give' in it) and no matter what she did, this neckband would not sit flat. So, as they say in the army, 'if you can't beat them, join them' and she allowed it to go where it wanted - which was to fall outwards - and then steam pressed it flat. The result was a most unusual and attractive neckline.

One member had used Fair Isle and lace, then made cords of the colours used for the Fair Isle and inserted them decoratively through the lace - most attractive. I noticed in MKM July '91, page 30, there was a lovely pattern with bands of Fair Isle and lace.

DIAGRAM 1



ORDINARY SLEEVE



'PUFF' SLEEVE



Debbie's unusual neckband is a picot trim pressed down flat on the right side of the garment.

Maintenance Tip

Before we get to the questions; a maintenance tip. You know the thumb screws that do up the sinker plate or fix the ribber carriage to the main bed? I have noticed that these can get very stiff. To remedy this remove the thumb screws completely and give the posts an oiling - this makes all the difference. At the same time, turn the carriage over and note the two screws that hold those posts into position. These screws can work loose and cause all sorts of problems. Keep a regular eye on them and tighten if necessary.

I also have a tip for the owners of Passap/Pfaff 6000 which concerns the Instruction Manuals. These manuals do get used a good deal and become a bit 'dog eared' with all this handling. Buy yourself dozens of the clear plastic envelopes and a four-ringed large file. You can use the two-ringed ones, but the files tend to slip about in them. Now, with a very sharp knife or scalpel, cut each page out of the book, insert into the plastic envelope and clip into the file. Not only does this keep the pages beautifully clean, but it makes it much easier and quicker to flick backwards and forwards when using the manual.

Whilst I am on the subject of the 6000 and Duo 80 machines, do you know about the magazine that is written especially for these duomatic machines? It is called 'Duet'. All the patterns and articles are just for these

machines. It can be purchased in certain knitting machine shops, or direct as a yearly subscription from George le Warré (who writes in MKM) at 7 Flambard Road, Poole, Dorset BH14 8SU.

I think it's now time for the first question.

Q "You mentioned just now about the favourite 'up and over' neckband. As I haven't had my ribber all that long and I haven't heard of this, could you explain please?"

A "This is indeed an old favourite, well known to Passap knitters and used by them for many years.

METHOD

- Work out how many stitches are required for the neckband.
 - Over this number of needles, cast on in the rib required and knit a double length neckband.
 - Bring up all needles in between *
- *. knit one row across all needles. Now you can go either of two ways:-

Circular flaps.

Set machine for circular knitting and knit about 8 rows (4 rounds) of circular knitting, increasing the stitch size every two rows (one round).

Separate flat method.

On the main bed only (back bed Passap/Pfaff), knit 4 rows, increasing stitch size each row. Take down between the beds a 'loop' of yarn.

On ribber bed only (front bed Passap/Pfaff), knit 4 rows, increasing stitch size as you go.

The advantage of the separate flap method is that you can sew up the shoulder seams, then join the flaps of the neckband and set it in exactly. With the first method you have to fiddle the neckband join to make it fit into the shoulder. Let's go back now to where we were before we digressed, with four rows of stocking stitch on each bed.

Cover the main bed (back bed Passap/Pfaff) and, with the right side of knitting uppermost (facing the ceiling), lay the work on the machine with the neck edge at the edge of the machine. Push the needles through the edge of the work, just below the 'cut and sewn' edge, so they come about three-quarters of the way out.

Transfer the ribber (front bed) stitches to the main bed (back bed). You now have two stitches in each needle with the neckline sandwiched between the flaps.

Knit one row back by hand. Be careful that when you take each needle back, they all line neatly up in working position. Bring the work over to the front and cast off. To get a loose cast off, bind off (backstitch method on the machine).

This method of knitting the neckband has the advantage, not only of having a very neat finish, but of leaving no more hand sewing to be done to complete it.

* If you want to avoid holes between the rib and the stocking stitch flaps, you have to take evasive action. Some people leave the holes as a feature, others knit a matching cord, or similar and weave it through the holes.

To avoid the holes when going from 1x1 rib to pattern, try to remember to knit the final row of rib at about two whole numbers higher on the tension dial.

The very best way to avoid holes, is to pick up the 'heels' of the main bed stitches and place them on to the empty needle below. Then, pick up the 'heels' of the ribber stitches, placing them on to the empty needles above them. Do remember to put the pitch lever to H before commencing (Passap/Pfaff, handle down).

To avoid holes in 2x2 rib (2x1 needle arrangement), finish rib with carriages (locks) at the left. Bring up all in-between needles to WP, knit one row across all needles. Set for circular knitting and knit two rows. Set to normal knitting and continue to knit."

Q "I would like to have fullness at the top of my sleeve, but as I am using the dropped shoulder method, it does not sit at all well."

A "I have just the remedy for this, supplied to me by a friend and colleague, Debbie.

At the armholes, cast off at least 20 stitches. This will make the shoulders narrower than usual. Knit the front and back as usual.

Sleeves: Cast on about 20 more stitches than required and knit up to the final row. Remove work on waste yarn.

To finish, join shoulders. With right side facing you, pick up the 'stitches' from the front and back of garment (that is, down as far as the armhole cast off; do not try to pick up the 20 stitches you cast off). Return the stitches from the top of the sleeve to the machine but, on the centre 20 needles, return two stitches to each needle. This just gives it a really nice lift.

In addition, you can put a little shaping into the top of the sleeve.

Stop 12 rows before the top, set machine to 'hold' and at opposite end to carriage, bring about 10 needles to HP. Knit one row. Wrap yarn and bring 10 needles to HP at the other end. Knit one row.

Repeat these two rows twice more (six rows knitted altogether). Break off yarn (which is towards the centre of the knitting), set machine to normal and knit one row across all needles. Do not be tempted to put needles to UWP. Knit one row and then knit the next row across all needles. By doing this, you are knitting one extra row on some needles."

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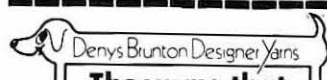
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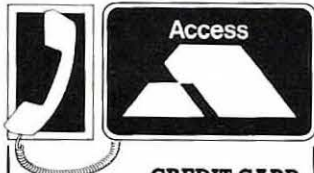
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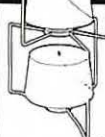
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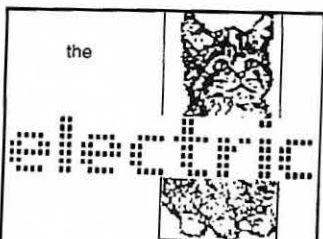
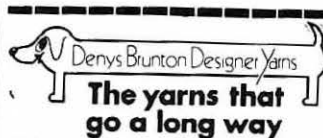
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HELLO BOYS AND GIRLS.

This month we have another Junior Crossword puzzle competition with a prize from Mattel. I hope you saw our apology last month for printing the wrong grid for the August puzzle.

I was very cross about it but the editor says she is sorry and put the right one in last month. I was pleased to see that lots of you managed to get the words right anyway so I must be making it too easy!

Full marks to Lucy Harrison of Loughborough, Leicestershire whose card was the first with the correct answers to come out of our July crossword bag. She is our fourth winner of a Mattel Knit Magic knitting machine.

This month the Eggmobile is in for a service so the twins are taking a rest from their travels and I have added a couple more quizzes to get you thinking.

Don't forget to write and I'll see you next month.

Bob's yer Uncle.

WIN YOUR VERY OWN KNITTING MACHINE

Mattel, one of the world's top toy companies, are sponsoring the Junior Crossword and the prize for the winner, drawn out of the post bag each month is a **Mattel Knit Magic**.

This easy to operate circular knitting machine comes complete with needle, tension arm, instructions and yarn. The **Knit Magic** is available at selected toy shops.

Once you have solved the Junior Crossword, send in your answers on a postcard or back of an envelope to: Kids' Korner October Crossword, Machine Knitting Monthly, 3 Bridge Avenue,

Maidenhead, Berks SL6 1RR. At the end of each month the first correct card drawn out of the post bag will receive a **Mattel Knit Magic**.



WHAT AM I?

My first is in eye and also in deer;
my second's in lion but not in an ear;
third is in leg, it isn't in foot;
next is in place, picture and put.
Fifth is in head, and also in hand;
next isn't in neck, you'll find it in arm.
Seventh's in country but not in the farm;
my last is in letter and in alphabets.
My whole is an animal who never forgets.



TOP MARKS

My friend Mark reckons that his name is "quite famous really". He mentioned Mark Anthony and even tried to make me believe that Marco Polo invented the mint with the hole.

Well, I'm sure that Mark was only joking, but he did ask me about a few other famous Marks. See how many Marks you can find by answering:

Which Mark is

1. Found on an envelope.
2. Found in a library.
3. Found in a German bank.
4. Stamped on precious metals.
5. A European country.
6. ?
7. !



ANSWERS

Shopping Search

Unused squares spell "BASKET"

What Am I?

Elephant

Top Marks

7. Exclamation mark
6. Question mark
5. Denmark
4. Hallmark
3. Deutschemark
2. Bookmark
1. Postmark

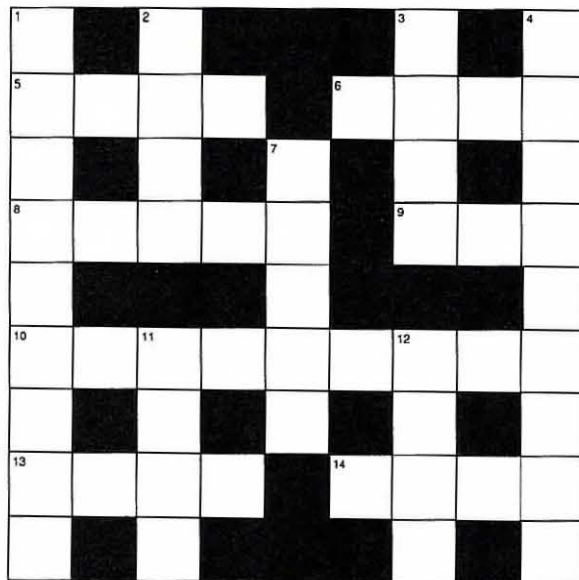
C	E	R	E	A	L	S	S	G
U	O	I	L	F	L	O	U	R
C	H	E	E	S	E	U	G	A
U	B	S	E	L	P	P	A	P
M	S	T	S	A	E	S	R	E
B	R	E	A	D	G	S	F	S
E	A	A	E	K	G	I	E	T
R	E	K	P	A	S	T	E	S
S	P	A	G	H	E	T	T	I

SHOPPING SEARCH

Once you have found all of the 17 items on the shopping list hidden in the squares, you'll notice that there are six letters 'left over'. Those 'left over' letters, when read from top to bottom, tell us what other item you will need on this shopping trip.

Our shopping list is:

APPLES	BREAD
CEREALS	CHEESE
CUCUMBERS	EGGS
FISH	FLOUR
GRAPES	OIL
PASTES	PEARS
PEAS	SOUPS
SPAGHETTI	STEAK
SUGAR	



JUNIOR CROSSWORD

Clues

Across

5. Slippery, snake-like fishes [4]
6. Wealthy [4]
8. Reward [5]
9. Chart used in geography [3]
10. May be spread on toast at breakfast [9]
13. Not difficult [4]
14. Opposite of bad [4]

Down

1. Ninth month of the year [9]
2. Colour [4]
3. You use one in your camera [4]
4. They "watched their flocks by night" [9]
7. Vapour from boiling water [5]
11. Flower, emblem of England [4]
12. Small particle of matter [4]

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